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CHURCH DESIGNS

WITH

NOTES AND SUGGESTIONS

BY

OLUF GLASØE

LUTHERAN PASTOR



MINNEAPOLIS, MINN.
AUGSBURG PUBLISHING HOUSE
1917



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PREFACE

IN the building of a church the difficulties do not lie only in the raising of the necessary funds, but in the proper expenditure of the same as well. Proper results in church building cannot be obtained without proper planning, and proper planning can be done only with the aid of a competent architect.

Mission congregations and others, aiming to build only a small, temporary house of worship, may be inclined to think that they cannot afford, or do not even need an architect's assistance, while in fact such aid is relatively as valuable in their case as in the erection of larger churches.

Aiming to be helpful to such congregations in this matter, the undersigned suggested, some years ago, to the Board of Publication of the United Church that they publish a book of designs for church buildings, together with helpful suggestions, and, if possible, through Augsburg Publishing House, arrange for plans and specifications of such buildings to be furnished the above mentioned congregations at a nominal cost.

This plan was approved of by the Board, but was widened so as to embrace the needs in this line of other congregations also contemplating church building. The Board furthermore thought that suggestions also on church furnishings, vestments, etc., should be included in the scope of the book.

To carry out these ideas, the Board appointed a committee consisting of Edw. Mohn, architect; E. Waldeland, manager of Augsburg Publishing House; and Oluf Glasøe, then Superintendent of Home Missions. This committee, again, delegated to the last named member the task of obtaining the designs and writing the book, the other two members agreeing to assist in such a way as they could.

Architect Mohn furnished designs A, B, C, D

and E, and valuable comments on church architecture, while Mr. Waldeland made it financially possible to secure the able co-operation of Architect T. Alvsaker, of Chicago, who is thoroughly conversant with Norse church architecture as well as Lutheran church architecture in general. Mr. Alvsaker's contribution is here represented not only by designs I.—XII., but also by technical matter otherwise contained in the book.

Besides the contributions by the above named gentlemen, Paul E. Kretzmann's *Short Introduction to Church Architecture* has been freely used and is here recommended to the reader who may desire a brief synopsis of the historical origin and development of the Christian church edifice in its best types of today.

Short essays on "Clerical Vestments", "Paramentics", and "The Individual Communion Cup" are also included in the book, and it is hoped that these may in some places shed welcome light.

The book has been a long time coming, and many have expressed disappointment on this score. But the duties as Superintendent left the writer little time for such extra work, and gradually also health failed him, so that the work of preparing the book had to be laid aside. Lately, however, it became possible to take up the work again and conclude it.

The result of these joint efforts is in the reader's hands. It is not claimed for the designs here submitted, that they are a perfect and final solution of the problem of Lutheran church building, but they are offered rather as guiding principles, pointing the direction in which the solution of this interesting and important problem lies, to the end that God may be glorified here on earth and His Church be served.

OLUF GLASØE.

Minneapolis, Minn., May 17, 1916.

INTRODUCTION

DURING the three-quarter century since the establishment of our first Norwegian Lutheran congregation in this country, our church architecture has been guided largely by what we were accustomed to in "the Old Country." With the doctrines we brought over with us from our Mother Church of Norway, we brought also ideas as to how the church building should be, both as to outer appearance and interior arrangement.

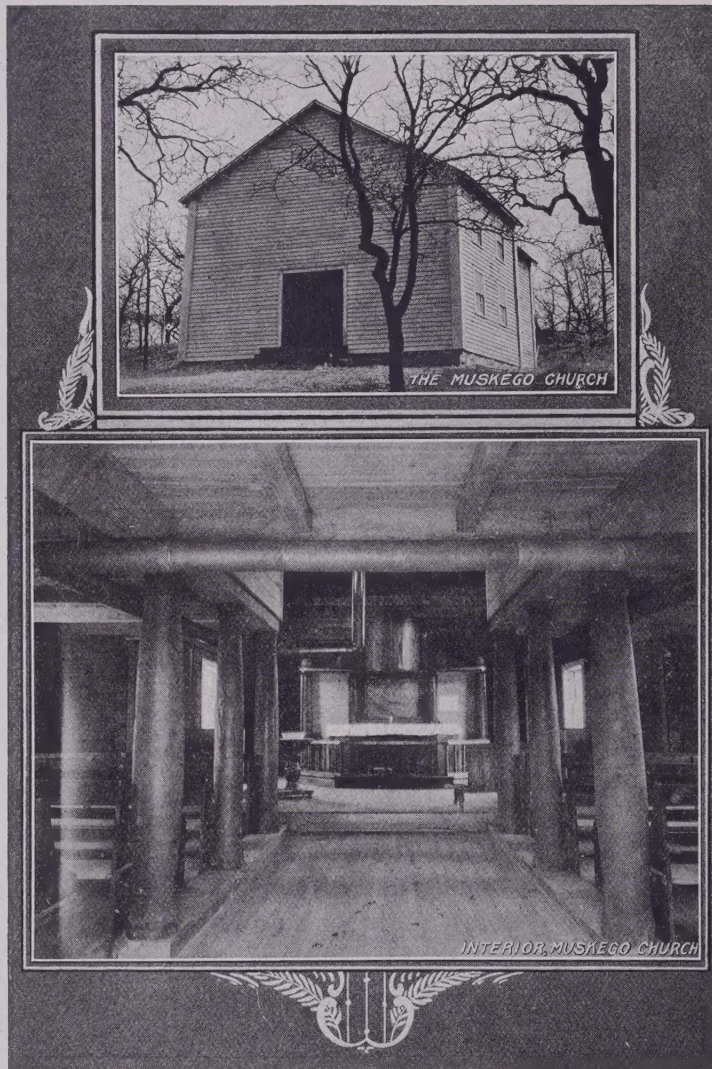
But as our memories from the Old Country grow dimmer and the influences of our present environment obtain a stronger hold on us, and especially as the generation born and grown up here steps forward to control our church affairs, a significant lurching to one side or the other may be noticed. The course we are pursuing will no longer be guided by tradition from abroad, but only by a clear understanding of the principles involved and by a definite stand taken on these. It is gradually becoming a matter of individual conviction rather than tradition. Indeed, we are already seriously divided on the question of how we are to build our new church.

This division of opinion is not a matter to be settled by the local carpenter or even by architects of the Lutheran faith, though these may properly be consulted, and least of all by non-Lutheran architects who have given church architecture no special study or have anti-Lutheran views as to what a church really is, but it must be settled by our building committees and by our church members generally, just as they would settle a doctrinal controversy or a liturgical question. It is a question that in reality involves both of these.

For our church will, in its way, reflect our doctrines and manner of conducting our church worship.

We have arrived at a point when it will have to be determined what principles our Norwegian Lutheran churches to be built shall stand for. Should there, on the whole, be a distinct type of Christian church architecture? Should there be a Lutheran church architecture distinct from that of other religious confessions? Would it be proper to have represented in this also the Norwegian branch of the Lutheran church? Is there in the church architecture of Norway any such distinct national features, and would it be desirable in this country to preserve these, modified and adapted? To all these questions we would answer in the affirmative, and it is the purpose of this little book to be helpful to those building committees and church members generally on whom devolves the duty of determining our future course in *church building*, *church furnishing*, and *church decoration*, to the end that they may discharge it with some appreciation of these questions, and that there may be among us some measure of uniformity, not only in faith, but in practice along these lines as well.

Then there are many questions on practical points arising in connection with the general problem. On these we would offer such opinions as we have arrived at through some study, some experience, and considerable observation. We would offer these in the way of suggestions, hoping that, in some cases at least, they may prove to be of some help.



THE OLD MUSKEGO CHURCH.

Built in 1844. Removed from Muskego, Wis., to the U. C. Seminary grounds at St. Anthony Park. One of the first Norwegian Lutheran churches in the United States.



BETHLEHEM NORWEGIAN LUTHERAN CHURCH, MINNEAPOLIS, MINN.
Built in 1899.

CHURCH BUILDING AND THE ART OF ARCHITECTURE

THE art of architecture, like other arts, has a life-and-death struggle on its hands to escape the insistent efforts of those who would reduce it, though unconsciously perhaps, to a mere commercial commodity. A grave charge on this score is frequently lodged against our country, and the charge, it will have to be admitted, is well sustained by shocking evidence to be seen on every hand.

Architects, we believe, are not, as a rule, unmindful of the fact that they should be artists, and endeavor also to live up to the ideal. But the public, when coming to them with their building problems, are prone not to approach these from an artist's point of view, but rather permit utilitarian considerations to take up their whole attention, and they may even wave aside the architect's suggestions as to making the building beautiful as well as serviceable. This they do, really not because they do not care whether their building be made to conform to requirements of art, but rather because of their mistaken notion that building artistically involves so much more expense and is for this reason beyond their ability. With an artist's assistance, however, it is just as economical to erect a pretty building as an ugly one, and much more satisfactory to owner and community.

But while a man about to build a blacksmith shop or a business block might be excused for forgetting the requirements of art in that connection, a congregation contemplating the erection of a church, a house of worship, a "house of God," ought, surely, to be held to strict account for the way it disregards or lives up to the eternal "law of the fitness of things."

In plan and architecture the church building must show distinctly its purpose, be inspiring to worship, noble thoughts and action. It must be absolutely sincere in design, workmanship and use of materials. It should represent the very best effort of the congregation and be a sterling monument of its faith. It must in its plan and design embody the principles of architectural art here applicable, these being in general the laws of beauty and religious expression, carried out even as to doctrinal and liturgical requirements.

But while the principles of art must be adhered to, the practical requirements, general and local, including the limits of purse, cannot be overlooked. These two considerations must go hand in hand. To make this combination possible locally is the great problem for every congregation about to build a church.

Hence it will be seen that the planning of a church is a very complex problem, involving more thought and care than the planning and designing of almost any other building and should be approached with proper preparation and study.

CHAPEL OR CHURCH?

In the case of *mission congregations* as well as *smaller self-sustaining* congregations newly organized, more or less subject to change as conditions develop and the center of membership shifts, it is advisable, when building of church is considered, to take into account this uncertain state of things, and erect a house of worship, inexpensive, capable of being moved to some other location or even of being converted into some other kind of building, a dwelling house, for instance. It is a mistake when such congregations without due circumspection build an expensive structure, even though it be only of frame, and expend perhaps from \$500 to \$1000 on a tower, which investment may become a total loss, or even worse. Of course, it may be argued here that such a tower had in its way for the time being served the congregation, thus repaying its cost. In such cases, however, not a church, but rather a chapel should be built, the burden of the cost of such tower thus being avoided, besides leaving the building in better shape for being moved or converted to some other use. Both outside and inside appearance of such chapel may and should be made quite churchly and well suited to the liturgical requirements of the congregation worshipping there. (See designs A and B, pp. 22-29.)

It is a mistake also when such temporary, inexpensive house of worship is built without due regard to the laws of architectural art in general and of the art of church architecture. For just when the congregation is in this formative period it needs every influence to help it along on the

right way. The members are to *learn to go to church* as well as to worship God when they come there, and the character of the house of worship is by no means an unimportant factor in this development.

But if the congregation is well past the stage of uncertainty both as to territory and growth, a church building proper should be erected, having a tower with belfry and spire and being of permanent material, brick or stone, if the congregation can possibly afford it.

NEW CHURCH

In case of old congregations, which have been worshipping in the frame church built when the congregation was young and financially weak, and have outgrown the church accommodations that they started out with, and perhaps have added to or remodeled the church since then and need a new church home, in keeping with the better home conveniences of the average individual member, —in the case of such old, strong, well-to-do congregations, the old frame church is now generally being replaced with new, larger and better church edifices and, of course, erected of permanent material.

OUR AIM

It is to the above mentioned classes of congregations among us that this little book would offer hints and suggestions, in an endeavor to help them, in each case, to get what they should have for their money in the line of house for worship.

Especially would we offer hints to those who are seeking a competent architect to guide and help them (see page 110) by pointing the way to such architect. In case such help on our part is not accepted we would do the next best thing: give the congregations certain principles and points which they might require of their architect that he give heed to. We would also help such architect to give our Lutheran congregations churches *suited to our Lutheran doctrine and liturgical requirements*. In a number of cases our congregations have entrusted to architects altogether unfamiliar with our Lutheran requirements in church architecture, or at least unsympathetic as to these, the planning and designing of their new church. In such cases the results are sad to behold.

Then we would also offer to congregations hints and suggestions on practical points in connection with the selecting of location and site for church, church furnishings, church vestments, etc.

THE CHURCH SITE

Selecting the site for the church is one of the first practical problems which a congregation encounters. It is indeed a problem. There the mistaken self-interest of individual members will often run counter to the interests of the congregation as a whole. Very often the men who have the means to contribute most liberally to the building fund are the ones who seek the greatest personal advantages. Very often these men calculate that the location of the church near their property may enhance the value of their land. Or, if the cemetery is to be near the church (which it ought not to be if ever the congregation should wish to build a parsonage right by the church), as is often the case in the country,* they may calculate that it is undesirable to have the church located near their holdings. Then, again, the distance they would have to go to get to their church may determine their stand. Usually people would prefer, naturally, to have the church near by both for the convenience of the grown-ups attending the church as well as for the children attending Sunday school.

Many congregations have gone to pieces on this rock of selfishness in connection with selecting the church site. The pastor should therefore approach this problem prayerfully and with great care and with warning to the congregation lest they yield to individual, selfish considerations to the hurt of the congregation as a whole and to its influence for good in the community generally. In endeavoring to be neutral the pastor should not refrain from pointing out the considerations that ought to prevail in the choice of site. It would be cowardly and unfaithful in him to be silent when he sees the influences of darkness at work destroying the future of the congregation by locating the church in a place where its general and future usefulness would be impaired.

In the *country*, the church should be located so as to be easily accessible from all sections of the congregation as far as roads are concerned. Then, too, it should be built on a piece of ground having a commanding location in the community, so that even the church edifice may exert its silent influence for a more elevated, beautiful, inspiring life on everyone passing by. It would be well if even in our times the people going to church might "go up" to the house of the Lord.

The church should be located on a piece of ground sheltered, preferably with native trees. On the prairies, trees should be planted all around the church property. This is of practical importance both in winter and in summer. Then such surroundings would also be symbolic of the protection and rest offered by the church, where

the Lord extends His invitation to all those who are "weary and heavy laden" to come unto Him for rest.

It is indeed unfortunate that so many congregations allow their church building to stand on a bleak, bare and forsaken looking spot, without a tree or a shrub offering shelter or rest, perhaps not even with a fence around it to prevent trespassing and desecration by man or beast, and all this while the individual members thoughtfully and tastefully and sometimes with considerable expenditure of money and labor have provided their homes with surroundings both restful and artistic. It would seem an easy matter to get up a "bee" some spring day and plant trees and shrubs around the church grounds and even embellish the same with a lawn in place of the weeds that in many places infest and disfigure them.

Where the members of a congregation live in and around a *town*, be the same ever so small, it is, of course, good judgment to locate the church in such town. All roads, both winter and summer, lead to town. The population of the town will grow in number and importance, and while the farmers can easily come to services in town the town-people, generally, cannot come to services in the country. A congregation alive to its opportunities for mission work and future growth and usefulness, will invariably build its church in town, if such location is somewhat central.

When building the church in a town, in a small town out on the mission field, for instance, the congregation should try to secure sufficient ground not only for church, but for parsonage as well. Lots in such towns are comparatively cheap. Generally the owners of the townsite will donate ground for church. In addition to such lot an adjoining lot or two should be bought so that the congregation may not be hampered in its growth by a lack of space for church property. In very many instances the congregation has had to rue its thoughtlessness or lack of foresight on this point. The foundations of church work should be laid in faith and hope and wise provision for the future.

We see in our country a certain church organization, of a domineering disposition and essentially political as far as its management and purposes are concerned, reaching out for power and preeminence. It never omits an opportunity for pushing its magnificent church structures up to our school houses, our courthouses, to locations where their splendors must be seen from every part of the town, to the end that everybody, from the school children and the powers that be even to the casual traveler on the passing trains, shall be impressed with its powerful presence. While

we would not emulate this organization in its ambition for a monopoly in religion and power, yet it is well for us not to overlook the importance of a good church location. It is well that we try to place our church so conspicuously and centrally that its gospel message may reach even to those who are not in the habit of seeking its light and going out of their way for its guidance.

As to practical considerations in connection with location of church site in the *city*, it is almost superfluous here to say anything. People in the city are quite awake on most of the points (and there are many of them) to be considered, and it is hopeless to expect that all advantages sought will be realized. The point likely to receive least attention in this connection is perhaps as to whether the site is properly located with respect to the future growth of the congregation. And yet this point must be carefully considered. While there may be no prophets in the congregation, yet such wisdom and foresight as the congregation may be able to muster must here be taken into service. Many deplorable mistakes have been made by city congregations in this matter, and we should be both willing and able to learn something from them and profit thereby.

Attention may also be called to such things as surface features and location of lot with respect to surrounding buildings. Available lots are often irregular as to levels of surface. If these irregularities can be taken care of in a skilful way, they may give a most excellent result from an artist's point of view as also from a practical standpoint with reference to convenience of access to the different levels of the building. Lots that look very useful—level or irregular—may sometimes, when studied more in detail, prove to be costly to build upon. Costly foundations and lack of access to water supply or drainage may make an otherwise desirable lot very costly and sometimes valueless to the congregation. If the lot is a large one with space for auxiliary buildings and trees, the church can be kept a distance back from the sidewalk line with good results and without risk of being hidden away, but if built in between existing houses, the church has to be kept well to the front. Otherwise it will be lost to the general public, only the old members of the congregation knowing where to find it. In case only one lot can be secured, and that perhaps only a small one too, it should, of course, be a corner location. Then the church may front on one street and the eventual parsonage to the rear of the church face the other.

The surface peculiarities and location of church lot is a most important matter for the architect to consider when about to plan and design church on same.

ORIENTATION OF CHURCH

By the *orientation of the church* is meant the proper placing of the church structure with reference to the east, or the orient. From the early times (A. D. 420) of the Christian Church it has been customary to place the church in such a way that in the axis of the building the altar is placed in the east end while the main portal is in the west end. While, of course, this is not absolutely essential, yet the custom has in it elements of sacred symbolism not to be overlooked. "From the orient the light!" Christ, the Sun of Righteousness, arose with the rising sun, and in worshipping Him the Christian congregation faces the east. "The choir (chancel) is type of the world of transfiguration toward which the pilgrimage of the congregation is directed. She has left the world and through Baptism (at the dividing line between nave and chancel) has entered the holy place; her face is turned to the east, and her progress is through time to eternity." (Luthardt.) "We seek the One to come" is finely expressed in the proper orientation of a church.

STYLE OF CHURCH

While the matter of architectural style to be followed does not enter into the problem of church building as the average member of the congregation or even of the building committee sees it, yet this is one of the first things to determine upon in the planning of a church. Not that the members are indifferent as to "the looks" of the church both outside and inside, but they do not understand that the general appearance is the product of the particular style followed, or of the unfortunate mixing of different styles, or of the complete absence of any style. Individual likes or dislikes as to this or that feature should never be a deciding factor when a new church building is planned, but a particular style must be chosen and consistently followed throughout the detailed parts of the building in order that the church resulting may in appearance be a harmonious, pleasing whole.

The styles generally recognized as the best in church architecture are the Romanesque and the Gothic.

It is not the purpose here to show historically the origin and evolution of church architecture from the times of the Apostles, when the congregation met for worship at the homes of the members, to the present day with its inspiring and architecturally perfect church edifices of the Gothic type. Neither is it the purpose to show how these two styles of architecture mentioned, after centuries and centuries of study in adaptation and construction, finally were evolved. Those who are

interested in this subject in its historical and technical aspects will have to turn elsewhere. Suffice it here to say that either of these two styles may safely be followed by any congregation whether the question is the building of a chapel merely or a modest little frame church or the erection of a larger house of worship of permanent materials. To the layman the most prominent distinguishing features are the rounded arch and horizontal lines of the Romanesque, and the pointed arch and the vertical lines of the Gothic style. Either of these styles lends itself admirably to the same general inside arrangement. Compare designs V., VI., IX., X., XI., XII. (Gothic) and IV., VII., VIII. (Romanesque).

As we approach this question of style and character of architecture to be carried out in our church to be built, let us take a survey of what may be seen on this point round about us and learn something in a general way as to what we must avoid.

THINGS TO AVOID

As to the style of architecture followed in church buildings throughout our country, particularly in those of recent erection and more especially such as are built by certain branches of the Protestant church and by some of the ultra-modern, anti-Christian religious organizations and societies—it is almost hopeless to look for any. "But the most terrible aspect of this matter is the fact that the more recent the building the greater the monstrosity, so that it looks as though the art of church architecture were being lost in our country."

We could on this topic furnish numerous illustrations of the most shocking kind, specimens that in our travels throughout the length and breadth of this fair land we have observed. To attempt to describe them by word is hopeless. Only the camera could do justice to the hideous realities. Many of them are conglomerations of various kinds of buildings; theaters, concert halls, libraries, club houses, art galleries, assembly halls, city halls, school houses, fire barns, "cozy", "home-like"-looking bungalows, wayside inns, etc. Some of them follow more or less closely one or the other of these distinct types of buildings, presumably according to the builders' conception of what a church stands for. Others are a cross between two or three of these. Finally, others strike out for new and strange conceptions, having apparently no historical connection with the architectural art of the past or relation to anything of the kind in the present. Whether they are to be like anything in the future is yet to be seen.

While the outside appearance of these would-be

church buildings is a contradiction or a travesty upon what the church edifice should be, the *inside* arrangement, construction and materials used are, if possible, still more destructive of true religion and architectural art. In many instances the kitchen, the pantry, the dining room, the parlors, the gymnasium, the swimming pool, the reading room and newspaper files, the club rooms and class rooms, and other entertainment facilities seem to have been considered rather than the auditorium, say nothing of the sanctuary, which is, generally, either lacking altogether or occupied by the rostrum or the organ and choir, which do not belong there at all.

PURPOSE OF THE CHURCH

What does the church edifice stand for anyway? Is it merely a meeting place for the congregation? Is it a place where a "preacher" gathers people around him to sway them hither and thither by his eloquence or personality? Is it a place where some kind of "scientific" search is made for morality and the laws governing it? Is it a place where a circle of friends meets for social amusements? Is it a place where a "congregation" may meet on Sunday for an hour's entertainment, listening to vocal and instrumental music and a discourse on some timely topic of local interest, and on week days for some humanitarian endeavors? Or is the church to represent on earth the abode of the Most High, built for Him by His people that He may dwell here in their midst and here be found and worshipped by them with prayer, praise and thanksgiving? It is surely not for entertainment or things worldly, but for worship in spirit and in truth.

CONFORMITY TO PURPOSE

The purpose of the church building will determine its architecture, naturally. The very *outside appearance* of the church should indicate this, and should lift our soul up from the lower levels along which we are prone to move in thought and action. It should point us to the skies as our ultimate destination. It should by its simple grandeur be to us an inspiration to the simple life, the honest life, the upright life, a life striving heavenward. The church should therefore not be low and squatty. It should not be square-topped and finished, but rather symbolize growth, growth upward. It should with its gables and its spires lift up before us the cross of our crucified Savior, symbolic of His redemption and the life we should live, as if to say to us: "By this ye shall conquer!"

As against these ideas what do we see? Directly opposed to these principles we find shallow artificiality and sham on every hand. On a founda-

tion of concrete blocks, made to imitate rock-faced stone, is built a frame structure, covered with brick veneer to imitate a solid brick building; the tower is covered with tin, stamped and painted like the brick work of the walls below; galvanized finials and crosses, painted and sanded to imitate stone, are set up at prominent points; surmounting the spire is a weather vane, showing which way the wind blows, some figure indicating the four cardinal points of the compass, or some absolutely meaningless figure—as if this were the best use that could be made of a tall and expensive church spire. Inside are the great trusses supporting the roof. They are massive timbers, honest in their simplicity, dignified in their utility, but they are covered up and hidden by a stamped steel ceiling, repeating a hundred times a meaningless and ugly pattern. The window glass is covered with paper, printed in colors to imitate stained glass. The wood work and furniture are of pine, painted and grained to represent oak. The organ front is covered with pasteboard tubes, made to look like speaking pipes, but useless, worthless. This whole structure, a mass of sham, pretense, hypocrisy, is dedicated to the Lord and His Gospel of Truth!

While this kind of church building, fortunately, is, as yet, not common among us Norwegian Lutherans, so many of these mistakes may be found among us already that it is high time that attention be called to the matter, so as to prevent, if possible, further progress in this wrong direction. We are to a great extent creatures of our environment, and unless we are aware of the fact that those things are wrong, leading astray, and should therefore be avoided, we are apt to follow the examples we see around us and lose this great heritage handed down to us in the churchly models of the house of worship of our Mother Church.

NORSE CHURCH ARCHITECTURE

If also in the church architecture of Norway there is anything characteristic and truly national bound up with our religion such as we have brought it with us to this country and deserving of being preserved, it would seem natural and proper that we retain it, provided it is adapted, or may be made so, to our present needs. In presenting the accompanying plans an attempt has been made to show such national characteristics and how to graft them, modified and adapted to our more varied conditions, on to our American church architecture. On this topic we will quote Architect Torgeir Alvsaker.

"The Norwegian type of church is, as a rule, a deep building, constructed on the single nave plan; having lower side aisles, separated from nave proper by heavy round or square stone col-

umns, connected with arches carrying the higher walls of the central nave." (See design D, page 35.) "These churches are always constructed with horizontal floors, with straight pews, sometimes inclosed by doors from center and side aisles.

"There is a sharp contrast between this and the modern American type of church, the latter generally having a more square auditorium, sometimes even wider than deep, with a floor sloping toward the sanctuary, or saucer-shaped, and pewed with circular rows of seats like a theater.

"These assembly halls can be very interesting, and also justified when the size of the auditorium demands that special care be taken to secure the best of acoustics. But these auditoriums do not inspire the same feeling of solemn devotion which involuntarily seizes one as he enters into one of the many time-honored Norwegian churches. The deep, lofty nave, with an unbroken central perspective to sanctuary and altar, circumscribed by high, plainly plastered walls, the powerful open timbered roof, losing itself in the twilight of its tracery, creating a frame around the Sunday-spirited men and women as in devotion they proceed up the central aisle of the nave—these things, as we remember them from our childhood, have imprinted in our soul a picture of solemn devotion and spiritual festivity that we have difficulty in finding in the modern church of America.

"It would therefore seem justified that the Norwegian American church people preserve here in America the character of the house of worship of the Mother Church of Norway, especially since it is well adapted to the modified use required of the church building here. It is also gratifying to notice that the general public is conscious of the fact that a building of this character is to be built not only for the present, but also for the coming generation and should be a worthy monument of our time."

THE NORSE "STAVEKIRKE"

"Perhaps in no other sphere of architecture have the Norwegians created a more national type of building than in their church architecture. Reference here is to the special type we know under the name of Stavekirke. Of these structures there once were between 700 and 800 scattered throughout the country. Even if their foreign origin can be proved they were down through the times so masterly developed to suit the climate of the country and the material used, and in their general features and details so worked out in harmony with the national artistic feeling, that the few churches that are now remaining of this type stand as sacred monuments of Norse national architecture.

"These churches were rather small buildings, with dark and mystic interior, getting its light only through narrow slits in the walls, very suitable to the Roman Catholic services then conducted in them. Open porches (svalegange) round the nave and sanctuary hide the lower interior walls. Being cut up by alternating low walls and sloping roofs the exterior resembles in general outline a pyramid and is covered around its openings and other principal features with highly developed ornaments in wood carving.

"Stavekirken's character has been utilized to some extent in modern buildings sacred as well as profane—in Norway and abroad, and is here used in design I., as a whole, and in details for designs II. and III." (Alvsaker.)

WHAT A LUTHERAN CHURCH EDIFICE SHOULD TYPIFY

Granting that other religious confessions are building churches correctly representing them, what characteristics should a church building embody in order to typify correctly what the *Lutheran* church stands for?

CHRISTIANITY. In various ways this may be symbolized in the Christian style of architecture, but perhaps by nothing better than by the cruciform ground plan. The cathedral of Trondhjem has this idea well carried out. (See illustration on following page.) Here we see Christ's body, the Christian church, in pain because of sin. But on this ground plan the beautiful structure is erected in the Gothic style (which might more correctly be called the Christian style), with its pointed arches, its vertical lines and its fulness of free space overhead as distinguishing features, all pointing upward in faith and hope to the crown of victory and glory, which is awaiting the church and its individual members.

But this idea can be carried out in the humblest church as well, provided it has the proper place in the mind of the one who designs the building. While in a small frame church the transept, indicating the arms of the cross, may be omitted, the chancel with the oval of the apse on the east or farther end, forming the head of the cross and thus also the head of the church, should never be lacking in a Lutheran church. It is a sad mistake when the little church is patterned after the country school house and no such separate part to the front is provided for in the plan, as the idea of Christianity is thus not typified in the ground plan of the church.

The cross surmounting the spire or the gables or over the entrance is to the casual passer-by perhaps the best emblem of Christianity. Therefore it should never be omitted from a Lutheran

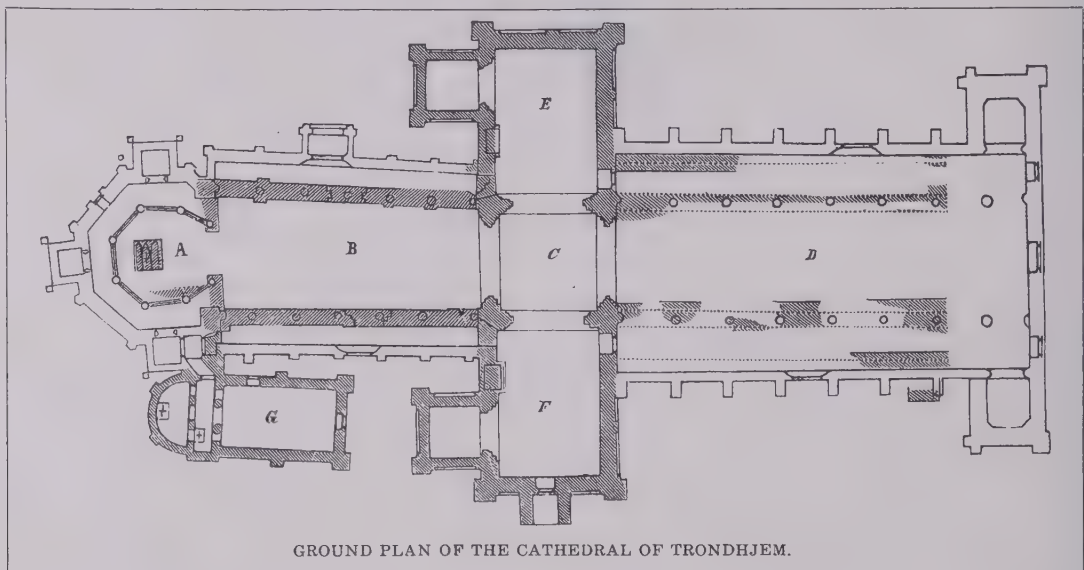
church building. As nothing else it is *the* emblem of Christianity.

UNITY. Although it might seem that nothing is more characteristic of the Lutheran church, especially in this country, than division or the apparent lack of unity, yet in its doctrines and aspirations, in its simple faith in Christ as the only way unto salvation, in its strict adherence to His Word and Sacraments as the only channels through which this salvation comes to us, and in the Lutheran church music, we yet have a common basis of the most substantial kind on which we are united in spirit and are working toward ultimate unity in body as well.

For this reason a Lutheran church building should symbolize unity. It should not have a number of detached towers and additions with a

ings, swaying in construction and appearance with every wind of fad and fashion, taking on all sorts of shapes and fantastic innovations, carrying out the individual notions and fancies of this man or that woman, let the Lutheran church building in its design and materials carefully shun all flimsy contrivances and in no case represent individual notions, but cleave steadfastly to well established truths in church style and construction! In the pointed arch of the Gothic style, bringing all weight directly down upon the supporting columns without any pressure outward, in its buttresses and its free use of the lines of force, there is strength and stability.

When the frame church of the formative stage in the life of the congregation is to be superseded by a new, more adequate structure, let this be



number of entrances and exits, so one can hardly see where the head of the church might be. The building, like a well ordered body, should form a harmonious whole.

SIMPLICITY AND SINCERITY. All ostentation in design and ornamentation, all frills and gaudy finery, all pretense and sham must be severely avoided. Let the building be beautiful in its simplicity, attractive in its sincerity.

STRENGTH AND STABILITY. The Lutheran faith is not a passing religious fad or fancy, but a return to first principles of Christianity, a return to the unadulterated Gospel of Christ. It is the Apostolic church rehabilitated. It is, therefore, a permanent faith, it is established on the "Rock." Let, therefore, the Lutheran church edifice typify this characteristic.

As against the flimsiness of many church build-

ings, erected of permanent materials, brick or stone! These materials, while intrinsically of a lasting quality, and therefore in the end more economical than frame, always give the building also an appearance of permanency and stability, which should be typified in a Lutheran church building. The Lutheran church is here to stay.

LITURGICAL AND CONFESSIONAL USAGE. This should be expressed by a Lutheran church building, especially by its interior arrangement. It were well if also the architect would note this. This does not mean that he needs become a student of theology, but it is necessary for him in planning and designing a church building for a Lutheran congregation to respect doctrinal requirements and church custom and to know what, in an architectural way, he is to present as to confessional and liturgical usage.

While on the one hand we see the church service narrowed down to the altar service only and on the other reduced to preaching only, so that quite properly the pastor is spoken of either as the "priest" or the "preacher", and either the Sacraments or the preaching has become the only means through which God may operate in the hearts of men unto salvation, the Lutheran church maintains that the Means of Grace are three: Baptism, the Word, and the Sacrament of the Altar. This doctrinal position must be expressed in the interior arrangement of the church building.

The altar, where we have and from which we may receive Christ's body and blood, and before which our prayers and praises are offered up, is the principal feature of the interior arrangement of a Lutheran church. From every seat the altar should be seen. Nothing should ever be placed before or over it in such a way as to obscure it or detract attention from it.

It is, therefore, quite wrong when a pulpit is placed in front of it or over it. What then should we say about seating directly over it the choir, with their bonnets and ribbons, their whisperings and evolutions, their gesticulating director and the soloists? It is quite natural that with such arrangement the altar, with what it stands for, becomes of secondary prominence and importance, is gradually pushed aside and finally disappears from the church altogether.

Leading to Christ there is, on the one hand, Baptism, and on the other the Word, the former being the means through which the infant is brought to Christ, and the preaching being similarly for the adult. This is symbolized by placing the baptismal font to the left of the entrance to the chancel, and the pulpit to the right, with the altar in the center of the apse. Through the one or the other or through both these channels Christ comes to us or, we may say, we come to Christ, whose spiritual presence we have in specially provided means on the altar.

From this it will be seen that the sanctuary in a Lutheran church is "holy ground" and should be reserved for the altar, while at the chancel arch and forming the approaches, as it were, to the sanctuary are the font and pulpit. The space inside the chancel arch should, therefore, be used exclusively for these ministrations, the principal part of the service. "Prayer, as a secondary part of the service, must be given due consideration in so far as nothing in or near the apse should draw the attention away.

"The subordinate parts of the Lutheran service are represented by the organ and choir. These auxiliary factors, in spite of their importance, must never be given the same prominence as the

Means of Grace." (Kretzmann.) As may be inferred from the foregoing, placing them in the apse would be wrong.

PLACING THE CHOIR

The problem of placing the choir and organ properly in church depends for its solution entirely upon what one holds to be the proper function of our church choir. As we see it, our choir is not here to entertain the congregation; we do not go to church on Sunday morning to be entertained. The choir is not here, primarily, even to edify the congregation; we turn to the Means of Grace for edification. Neither is the music rendered by the choir and organ a substitute for the singing by the congregation; the congregation cannot worship God by proxy. With us the members of the choir are part of the congregation, and as such they have come to church to worship, and their song should, therefore, be directed not toward the congregation, but toward God, whom they have come to worship with prayer, praise and thanksgiving. Besides being in the church to worship, the choir is generally supposed also to lead and help the congregation in carrying out its song-part in the liturgy, the singing of the responses and hymns.

This being the choir's part in the services, where would be the best place for the choir? Liturgically considered the proper place for the choir is opposite the chanting pastor as he faces the congregation. This places the choir in the gallery, and here, too, the organ should be. Therefore a choir and organ loft should be provided in a properly planned Lutheran church, at least when the congregation is replacing the temporary frame church with a new permanent structure.

It is, however, well known that this is not an arrangement that meets with popular approval. The idea of listening to a church choir as though it were a concert chorus has penetrated into our churches, and people, therefore, wish to *see the performers*, especially when the choir renders its anthems. The wrong conception of the proper function of the church choir is an exceedingly troublesome matter to deal with in connection with planning a church.

Not the least disturbing feature of the church choir in front is the director who so far misunderstands his function and overestimates his importance as to stand up in front of a few singers and go through his gesticulations and contortions, perhaps to the amusement of a few in the audience, but to the annoyance and dismay of the many worshippers,—and all this while there is no necessity for it, as an ordinary church

choir can easily render their little anthem without any baton being swung over them. If the choir is placed in the gallery such a director can at least not disturb in their worship any but the choir members.

While the proper placing of the choir and organ is here indicated and urged, it may not be amiss to point out, in case of difficulties, some alternative solution of the problem. In some of the plans in this book the choir and organ have been placed on the north side of the chancel in a room connected with the chancel by a wide and high arch and also with the auditorium by a high door-opening, arched over. (See designs V. and VII.) While music rendered in this room can be heard very well in the auditorium, the choir, by its placing, does not become in any way a disturbing factor. This arrangement is also better for the choir members, as a more conspicuous position would be an additional strain on them throughout the services.

A choir placed conspicuously in front of the congregation should invariably be robed. In at least one instance among us the pastor, taking up work in a church with this unfortunate placing of choir and organ, has resorted to this way of meeting the difficulty. A choir properly robed in white or black (all alike) will not only cease to be a disturbing element, but may, if it renders its part well, add greatly to the spirituality of the service.

If, unfortunately, the choir must be placed in the front part of the auditorium, to one or the other side of it, the choir seats should be placed so that the occupants will be facing the altar. Under no circumstances should the choir seats be placed so that the occupants face squarely or even obliquely the congregation.

PRACTICAL REQUIREMENTS

In the planning of a Lutheran church edifice, it is not enough to satisfy the doctrinal and liturgical requirements; the practical side of the problem must likewise be given due attention.

ARRANGEMENT OF FORWARD PART OF CHURCH

CHANCEL. One of the first things to guard against is a misfit chancel, one being out of proportion to size of nave, or perhaps too small, especially for communion services. The chancel, in the center of which we have the semicircular altar rail, inside of which again the sanctuary proper may be said to be, together with the oval of the apse proper, where the altar stands,—the width of this space should be at least one-half (better still, two-thirds) the width of the nave,

and its depth should be at least two-thirds its width, and should be elevated by one or three steps above floor of nave, all according to the length of the latter. Care must be taken that between the altar rail and the wall there is sufficient space for two rows of communicants, standing one back of the other. Cramped conditions in this part of the church tend to disturb the devotional mind.

PLACING THE ALTAR. The altar should be placed in the center of the apse, with sufficient space between it and the rear wall to permit persons passing.

In some churches the floor of the sanctuary is elevated one step above the chancel floor. This makes it necessary for the pastor to stoop rather much when administering the Sacrament of the Altar. The object sought by such elevation may, however, be gained by placing the altar on an elevation one step above chancel floor, but extending such elevation only three or four feet in front of the altar, thus permitting pastor to stand on chancel floor level when serving the communicants.

PLACE FOR THE PULPIT. The place for the pulpit is on the east wall of the nave, as near the chancel arch as possible, the steps leading up to same may be in the chancel, if the chancel is of sufficient width, or may lead from the sacristy through a door or curtain.

SACRISTY. Though a subordinate part of the church, yet the sacristy is a very important part of a Lutheran church building, and no chapel or church should be built without such room for the pastor. The place for it is preferably on the south side of the chancel, but never on the east end of same, the apse being, as it were, the head of the church. In cities it may often be used as a study or office of pastor and should be made accessible directly from the street.

BAPTISMAL FONT. By Baptism the Christian is received into the congregation, and then only has he, liturgically, the right to enter into the place reserved for the Means of Grace. The baptismal font is for this reason placed on the north side of the chancel near the chancel arch or, even more symbolically, on the steps rather than inside.

THE NAVE, OR AUDITORIUM

That part of the church where the congregation is seated is called the nave, from a Latin word signifying a ship, called thus since the early centuries of the church. Like a ship the church is thought of as carrying the faithful over life's tem-

pestuous sea to the haven of the blessed beyond. For this reason one may occasionally find, even in our day, churches where a miniature ship, a well understood symbol, is suspended from the point of the chancel arch. As in our day the term nave is not so generally understood, auditorium is frequently used instead.

Coming to the nave we would observe that, ordinarily, the floor should be level. In large churches with a long nave the floor may be slightly inclined (three-fourths of an inch to the foot) toward the chancel. In small frame churches it would be absurd to have raised floor—entirely unnecessary and very inconvenient.

GALLERY

It has been suggested in these pages that an organ-loft over the main portal be provided, with sufficient space also for choir. In some churches we find this gallery, intended originally for the choir (and later also for the organ) only, extended around the sides of the auditorium, yes, even into the chancel and around the apse! Considerations of economy usually led the congregation to turn to the expedient of such extended gallery, at least one extending half way along the sides of the auditorium. While such gallery may provide considerable additional sittings it has been observed that worshippers do not, generally, like to worship from the gallery. It will be observed that while the main floor may be well filled on ordinary Sunday mornings, the gallery is, except for the choir, well-nigh empty. Such persons that drift into the church with motives other than worship will, however, generally be found in the gallery, and frequently they are there a disturbing element. This is the case especially on certain occasions when the church is crowded.

Aside from these practical considerations reasons of architectural art speak against such extended gallery, inasmuch as it disturbs the harmony of the interior arrangement on strictly church lines, and by the depressing feeling it produces interferes with the spiritual uplift and free vision upward we seek in church. Besides there are liturgical reasons why the hearer should not look down upon the preacher in the pulpit. "While in some cases the extended gallery may be a necessary evil, it is in others an absolute nuisance."

ROOFS

While in the auditorium let us consider the problem of roofing. For small and medium sized churches the only practical material and construction is either open timbered roofs, where rafters and purlins are shown and there-

fore dressed and ornamented in different ways; or roofs where the constructive members are covered with ceilings—horizontal or more or less following the outside line of roof proper.

The first mentioned construction gives the most churchly and imposing effect, but is also more costly. In chapel plans (see designs A. and B.) the open construction does not need to cost any more or even as much as the other, as the materials may be used in the rough and stained, thus avoiding the expense of millwork. In this way the chapel, though small, may yet have considerable height of roof.

Where the building is comparatively small, not the open timbered construction, but the last mentioned should be selected. Besides the matter of cost of construction, it may also be noticed that the open timbered roof may entail some difficulty in the matter of heating in winter, especially in the more northern, rigorous climate, and will require special care in construction on this account. Along our coasts and in the case of chapels this matter needs not, of course, be considered.

In the church designs I.-XII. inclusive, all roofs shown are constructed as open timbered roofs, some of them (designs VII., IX., and X.), richly ornamented. On others (designs III., IV., and VII.), a dotted line indicates an alternative ceiling. None of these designs are suitable for horizontal ceiling, as the walls are comparatively low and the arched opening between nave and chancel higher than side walls.

WINDOWS

We may as well from this point of view also look at the windows. The architect will, of course, take care that they are, as to arch, in harmony with style selected, and, as to size, in proportion to dimensions of part of building where placed. In frame churches built without such plans by competent architects, we see much to be deplored in the matter of windows. Generally, they are out of proportion to the rest of the building and misplaced.

But equally serious are the mistakes made in the matter of colored glass. Familiar to most of us are those windows with large panes alternately red, blue, green, yellow and purple; or with ordinary glass and a border of smaller square lights, each differing from the next in color. This is a misguided effort to get something better than the ordinary plain glass windows, and the result is simply the opposite. The lumber dealer who suggests to the people such a travesty on art glass windows is to be pitied even more than his unfortunate victims, for the blame will be upon him for "aiding and abetting" such atrocities. Only

reliable makers of art glass windows should be entrusted with furnishing colored glass for such purposes. Such a house employs competent artists to design such work, and cannot afford to do anything inartistic. Care should be taken that the glass be not too dark. The main purpose of the windows is, that in the daytime they shall furnish the necessary light for worship, even on a dark morning. If a congregation cannot afford art glass windows, common glass, frosted or ribbed, for instance, will do very well. While not transparent, it is nevertheless highly translucent. If colored and yet inexpensive glass is wanted, "hammered cathedral," numbers 34, 35, or, preferably perhaps, 45 may be used.

In design A (p. 27) it will be seen that the windows are placed somewhat high on the chapel wall. While this placing looks well from the outside, the inside effect is equally satisfactory, as they give more light than if placed lower and hence will permit a reduced window surface, thus affording a saving in cost. Besides, with the windows placed thus the little congregation inside may be more undisturbed in its worship, even though the windows are of plain glass and are without shades.

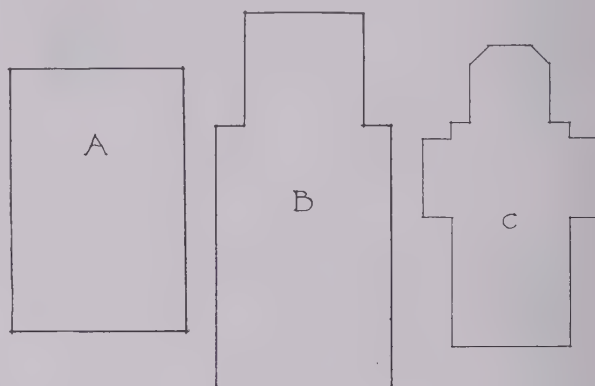
SEATING CAPACITY

Another practical question to be considered when a new church is being planned is the seating capacity of the church. This question involves and decides the size of the whole church, as the chancel and all subordinate rooms must be proportioned to size of nave, or auditorium. It is really the point where the layman should begin when he considers the question of church building. For it is a practical viewpoint and places him before facts and forms familiar to him. When a new church is to be built the question to be asked first is not as to dimensions of nave, but rather as to what its seating capacity should be. Having determined how many the church should seat, it will be easy to figure out the square feet of nave, when we bear in mind that each person requires a space of two feet eight inches by one foot six inches. Add to this the space for the aisles, and floor space is decided.

Then the question arises: How is this floor space to be arranged? Is it to be a rectangle, thus (Ill. A), or what? If it is to be a rectangle, which is the most appropriate form, should there be added a chancel, thus (Ill. B)? Should there furthermore be a transept, thus (Ill. C), which will give the church the form of a Latin cross? Do you next want a tower, and if so, where? Where would you place the choir and organ? In this way the layman may arrive at some definite ideas as to what the main features of the church should be.

Determining the seating capacity of a church is, therefore, a rather complex problem and a difficult one, and serious errors are frequently made on this point, when the size of the new church is being determined upon. Usually the seating capacity of a church is overestimated. Very careful consideration should therefore be given to the proposed size. A new church that is too small for the congregation fails of its purpose, and if it is too large, it has with its empty sittings a cheerless aspect both for parishioner and clergyman. For economical reasons, also, a church should not be larger than is really necessary, as the cost of the building, both for erection and maintenance, is almost proportional to seating capacity.

When a new church is planned, conservative provision should, of course, be made for a natural growth of the congregation. In taking care of



this and to avoid many empty sittings, it would be wise to pew only a part of the church, leaving ample space in front and behind the pews, and leaving also wide aisles. On special occasions the open space thus left may be made use of by placing temporary seats accommodating a large number of extra persons.

The pews for all designs in this book are straight and arranged in rows of uniform length, as this affords a greater seating capacity than any other arrangement, besides being also the cheapest. The pews are placed 32 inches from back to back, and there is figured an 18-inch space in pew for each seat. It should be borne in mind that the method of computing the seats is uniform for all designs here shown, and that the churches actually will seat a somewhat larger number without crowding.

THE TOWER

To the outside observer the tower of a church is, perhaps, the most prominent feature and often, in his estimation, makes or mars the

character of the building. Correct proportions and consistency in style in the rest of the building will hardly atone for blunders as to the tower. The tower is to symbolize sturdy strength in tempestuous times and is to serve also the practical purpose of furnishing needed inside space and, furthermore, to support a belfry, with a heavy bell, perhaps. Above the belfry again is a tall spire which is literally to weather the severest storms.

Originally the tower was detached from the church. Gradually the incongruity of this arrangement was being felt more and more, and efforts were finally made to connect church and tower. Today no one would think of having it otherwise.

To successfully design and construct a tower as an integral part of the church requires architectural good taste, trained judgment and consummate skill in the science of construction. It will, therefore, be readily seen that no ordinary carpenter or builder, a man representing a trade only, but an artist, an architect, trained in this particular line of his profession, could meet these complex requirements.

BELFRY

Having already mentioned the belfry, we may here note also that this is an important factor in the general appearance and usefulness of the tower. Its construction also, may more or less successfully permit the sound from the bell to be carried into the surrounding country. Very often blame is laid at the door of the bell founders which really belongs to the incompetent man who planned the belfry.

It is a bad mistake when a belfry, in appearance suitable enough on a school house, is placed on a church, as this blurs one of the sharp lines that should distinguish a church from a school house. If nothing but a school house belfry and a school house bell can be afforded for the house of worship, it is better that the purchase of a bell be postponed until a church belfry is built and a church bell can be placed there.

SPIRE

Churches may be seen where the belfry completes the tower, the spire being omitted. This style of tower may be seen especially in churches of Anglican connections. The purpose of the spire may be said to point us to the skies. It has also served to lift the cross up before the world and thus to carry abroad the Gospel of Christ. In this the spire serves a useful purpose. However, if it can not be made to perform any better service

than to show by a weathervane which way the wind blows, it is good judgment to omit the spire. But it is safe to predict that our people will retain the spire, and the cross is quite generally coming back to its place on top of it. It was a misguided zeal that took it away in the first place.

MATERIALS

The church must be built of the best materials the congregation can afford. If money for more expensive materials cannot be raised, cheaper ones can be used to good advantage, if used with good judgment and in an honest manner. There is no place in a church for the use of artificial marble or grained wood imitating oak. This may well be stated again here. To use stamped and painted metal plates imitating brick or brick veneer on a wooden wall is a sham and fraud. It is as if the congregation through its building would tear asunder the doctrines their pastor preaches from the pulpit. There is no disgrace in honest poverty. There is, besides, always a way of treating the cheaper materials in an attractive manner.

The selection of materials will, however, depend not only upon the cost of materials, but also upon the style of building and local conditions as well.

While the cost will always be an important factor, a clear distinction must be made between initial cost and maintenance cost; for it can happen that a greater initial cost will make a very good investment when maintenance through a number of years is considered. Tracery windows in wood, or wooden columns for instance, are often used instead of cut stone, brick or terra cotta; and, of course, are much cheaper in the beginning. But if maintenance cost for painting, etc., is considered, besides also this, that wood will rot out, especially in concealed places, it is a question, if the more costly but lasting materials would not be cheaper after all.

For smaller churches, especially such as are intended for service during a limited number of years, frame construction with siding or cement stucco for covering of outside walls can very well be used, when the funds available will not cover the cost of a fireproof building. But such a building will cost more in the upkeep than one of stone or brick.

When a congregation wishes to replace its old, temporary frame church with a permanent structure, lasting materials should be used. The lasting materials always to be preferred are stone, brick and terra cotta, or a combination of these materials. In using these materials the maintenance cost will be practically nothing, and these materials will always give the most monumental

effect. For smaller churches hollow tile or concrete blocks can be used for walls with very good results, besides being comparatively low priced. The surface of such walls should be covered with cement stucco. Cement blocks should never be used without stucco covering, as the surface of a cement block has a "dead" texture; and, of course, it should never be used "rock-faced," imitating stone. For finishing of inside walls plaster is most generally used. It is the cheapest material available, but requires care and decoration. The more costly finishing of inside walls for fireproof churches is brick or different kinds of cut stone.

As for roof, the materials used inside should be timbers, left open to view or covered with ceiling of frame or plaster. Pressed metal plates nailed on for a ceiling is a cheap looking and ill-fitting substitute for the always proper appearing plaster, put on in a workmanlike manner and finished rough. This plaster ceiling may then be tinted and will thus give general satisfaction, while it is also the most economical.

There is also this to say in favor of rough plaster for interior finish of walls and ceiling, that it lends itself readily to proper decoration by fresco work, if such can be afforded. Papering of walls and ceiling instead of tinting the rough plaster is a mistake. It is a sham and should not be allowed inside the house of Truth.

BASEMENT

No church should be planned without providing also for a basement under it. Considering the space and conveniences obtained, the congregation gets in a basement more for its money than in any other part of the building at equal cost. In the country the members can generally do the excavating and often also furnish rock and sand necessary for walls of basement, thus saving the cash outlay otherwise necessary for materials. Although a congregation may feel obliged to try to get along with a stove for heating purposes, temporarily at least, some day it may want to install a furnace anyway. The expense of digging and doing the rest of the work then will be much greater and the results will never be satisfactory.

If the congregation does not have the money to finish the basement, the excavation and the putting up of the walls, at least, should be done. A foundation will have to be built anyway, and just a little more work will be needed to provide for the basement space. Then the congregation can later, when it feels able to, take up the matter of finishing it.

Sometimes the congregation may not be able to build the superstructure, but can build the basement. This may then be roofed over with a tem-

porary roof and used for a place of worship while the congregation gathers strength to build the church proper.

Besides these considerations there are so many ways a well lighted and sanitary basement may be used to further the work of the congregation, that a pastor without such quarters to work in is greatly handicapped. We may mention the Sunday school (Read in this connection page 74), parochial school, catechetical class, young people's meetings, choir practice, ladies' aid doings, semi-social gatherings of various kinds, lectures, etc., all of which do not strictly belong in the church proper, but should be provided for in an adequate way, as they are in our day auxiliary factors in the building up of the congregation. With a basement, all these agencies can be properly taken care of and provided for. In the country the basement is fully as necessary as in the town—unless a "Sunday-only" church is wanted. The success or failure of the "rural church" as a factor in the proper moulding of the community spirit is to a great extent dependent on the church basement. Through wisely selected and properly conducted activities in the church basement, much may be done for the general improvement of country life.

Having a basement in which the above mentioned doings can be conducted will also tend to build up in the mind and heart of the members, especially the younger ones, the proper respect for the sacred place of worship and the devotional attitude proper before the Sanctuary, around which the congregation assembles only to worship.

In the basement a kitchen, furnace, and fuel rooms and other necessary conveniences in this connection should be provided for.

ENTRANCE TO BASEMENT. It may not be amiss here to mention also the proper placing of the entrance to such basement. One may often see the main entrance to basement leading down steps open to the weather. Into this stairway rain or snow may fall, and, melting, this will flow into basement. This is a thoughtless arrangement and a source of much inconvenience and discomfort. It is an inexcusable blunder on the part of the one who planned the church. On all plans in this book proper arrangement of entrance to basement is made. Steps leading into basement should invariably be placed inside the building; note for instance designs V. and IX.

RETIRING ROOM

In a properly planned and somewhat complete church there should also be a "retiring room" for women with little children. Such room might be provided opposite the sacristy as on Designs D, VIII. and IX., or immediately to the left of the

entrance hall in churches where there is a central entrance. Where there is a comfortable basement easily accessible from inside of church such basement may be made to serve such purpose.

LIGHTING

The lighting of the church is a subject that deserves not only mention here, but careful attention on the part of the building committee.

In the country where churches are seldom used in the evening, the lighting may not be a very important matter. And yet, even there, much fruitful work could be done evenings if the churches were provided with sufficient and convenient light. Gasoline should now take the place of kerosene also in our country churches.

In cities or towns gas or electricity, preferably the latter, is, of course, the only light to be considered. The placing of the lights should invariably be incorporated into the church plans and not left to the judgment of the workmen, nor should it be left entirely to the architect either. The pastor should be consulted on this as well as on other points of the church building, and he should be at least an advisory member of the building committee. The question of direct or indirect or semi-indirect light may profitably be considered.

The lighting may also be carried out in such a way as powerfully to proclaim in a symbolic way the Gospel truth. In one church, for instance, one may see lights suspended from the high timbered ceiling and made in form of small chapels containing, as it were, the light of the Gospel and shedding it abroad throughout the world. In the center, at the crossing of the nave and the transept, hangs the large chandelier, formed like a city wall with twelve gates; at each gate a light shines, in the center are three crowns of glory, each resplendent with color, and the whole forms a beautiful symbol of the New Jerusalem.

Why should not our churches, even to the lights therein, be sermons proclaiming in their way the great Gospel truths of God, life and eternity? So they may be if we plan them as the house of God, and not merely as a place where a preacher and choir with soloists may shine.

VENTILATION

The matter of ventilation should not be passed by without mention. It is, however, generally overlooked by building committees and sometimes, apparently, also by the architect.

In churches where the Sunday school and young people's meetings are conducted immediately before or after the morning service in the auditorium of the church, it is necessary to hang the

windows on weights so that they may all be easily opened from above and below, and the foul air after one service may thus be quickly exchanged for fresh air for the one immediately following. It may, however, be necessary to call the janitor's attention to the difference between foul and fresh air as far as its effects on mental activity, health and heating are concerned.

But under any or all circumstances it is well to provide for an abundance of fresh air, to keep the mind active and conditions conducive to physical as well as spiritual well-being.

HEATING

Heating a church properly is an important matter. A pastor may labor with all the energy he can possibly muster, yet, if the church is too cold for comfort, or safety at least, the people will be reluctant to come to church. If they do come, they will have difficulty in giving close attention to what he says. On the contrary they may be thinking hard on the problem of heating the church or of securing the right kind of janitor. This thinking should be done rather when the church is planned, for very often the root of the trouble is there.

With a basement under the church and a furnace there, the floor of the auditorium will generally be comfortably warm, and this is the key to a comfortable church, when weather is cold. This is also an argument of great weight when the question is: "Basement, or no basement?"

Where there is no basement, a stove on the main floor will be the only solution—unless a hole be dug under the church and a furnace placed there. When hard coal is used in such stove, the fire should, in cold weather, be started at least twelve hours before the church is to be used.

PLACING THE CHIMNEY

With the stove the problem of placing the chimney comes to the fore. In very many of our stove-heated churches the chimney is placed in such a way as to be an eyesore and a source of annoyance in other ways. The chimney should never be placed over the altar or chancel arch. It is an unsightly thing in such a conspicuous place, with the smoke condensing into a black liquid, running down from flue and pipes. The chimney should be somewhat near the stove; then these drippings will be avoided and the long, ugly pipes will not disfigure the front part of the church.

Local conditions will be a large factor in the matter of heating, and the question will have to be left for solution with each individual congregation. But the matter should be thoroughly considered beforehand as an important problem.

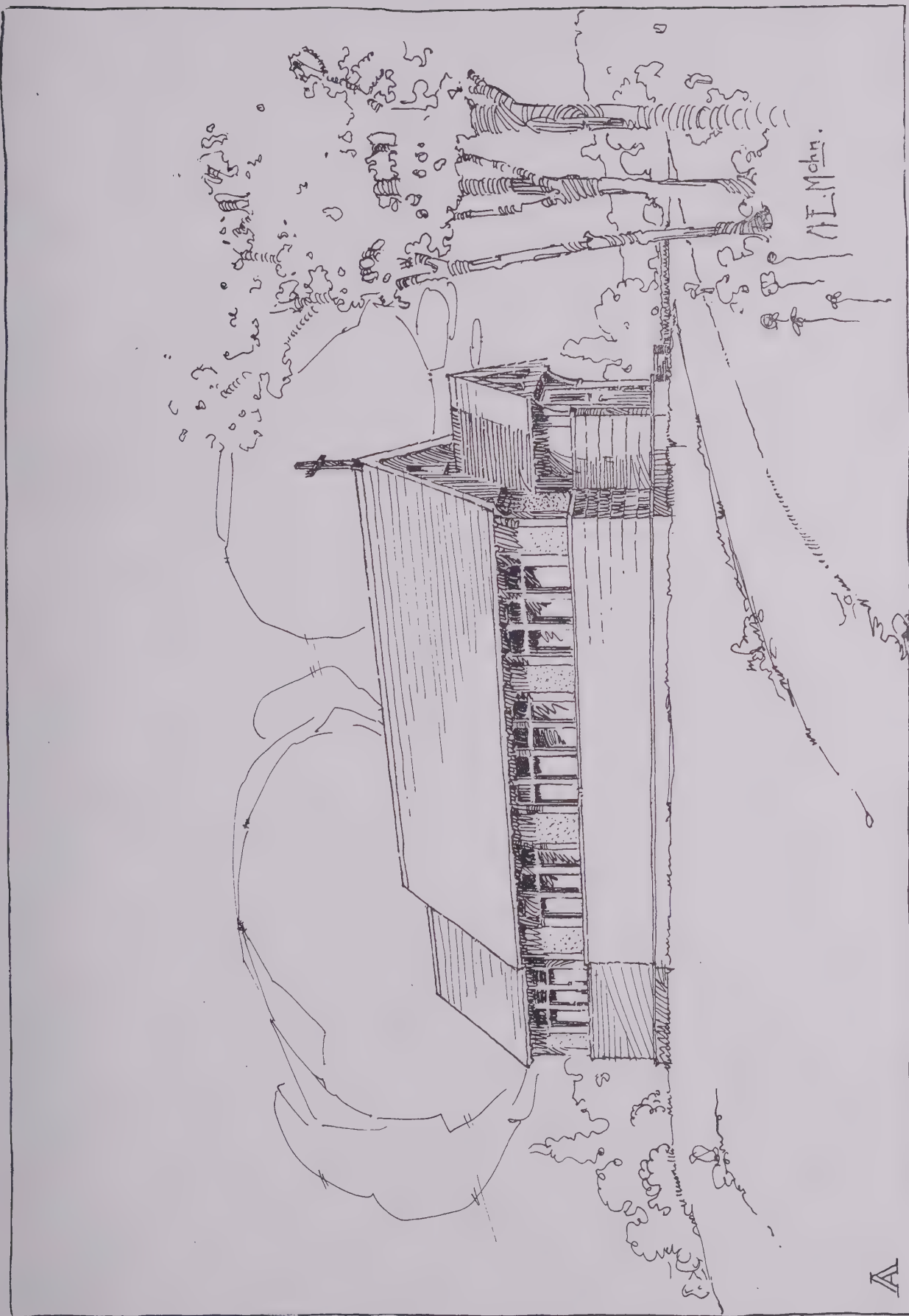
NOTES ON DESIGNS

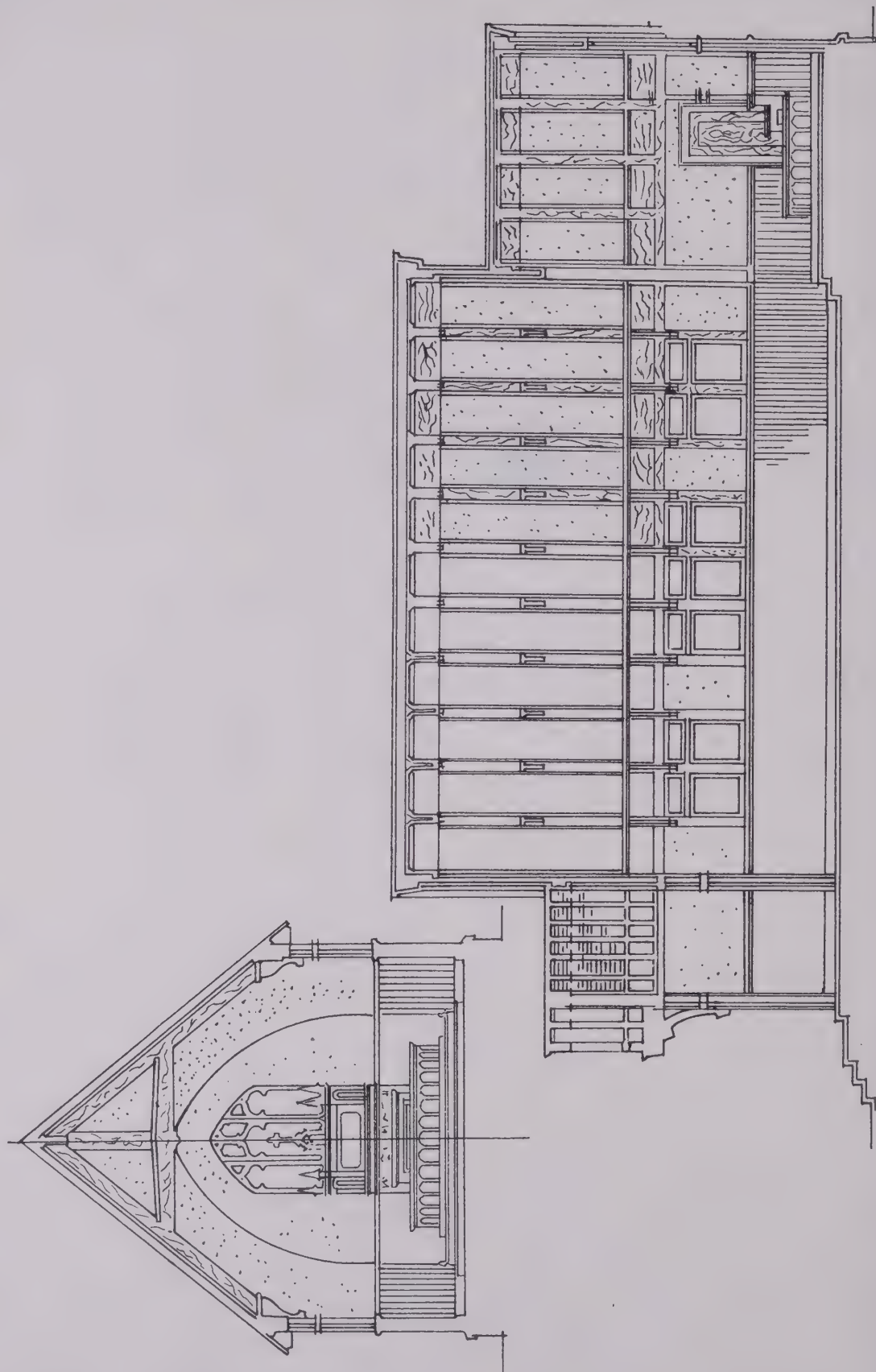
DESIGN A

This illustrates a chapel without basement, heated by stoves, and constructed in the plainest and simplest manner, the structural framing of the roof being exposed—as may be seen in illustration of transverse section—and stained. The sacristy, which here is placed on north side of chancel, may, of course, be placed on south side, where location or other circumstances make it desirable.

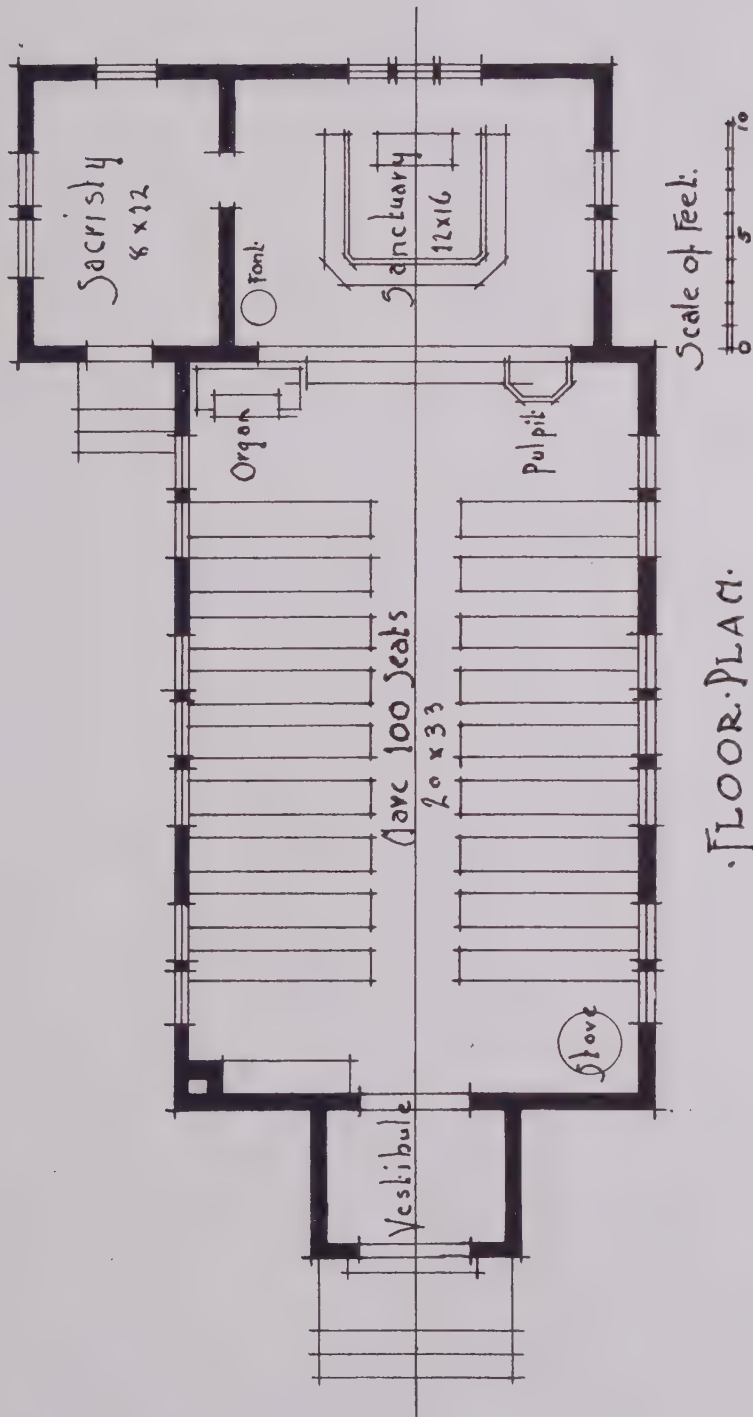
The seating capacity of this chapel is 100.

It will cost from \$1,000 to \$1,300 to build this chapel, the difference depending on location.



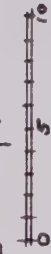


A



FLOOR PLAN.

Scale of feet.



DESIGN B

This shows a mission chapel with Sunday school room. It may, like design A, be without basement, or it may be built with a basement containing heating plant and Sunday school and semi-social rooms. Room over Sunday school may be used by the choir. The Sunday school room may be used also as part of auditorium, and the chapel will then have 150 seats. The construction here is similar to that used in design A, which see.

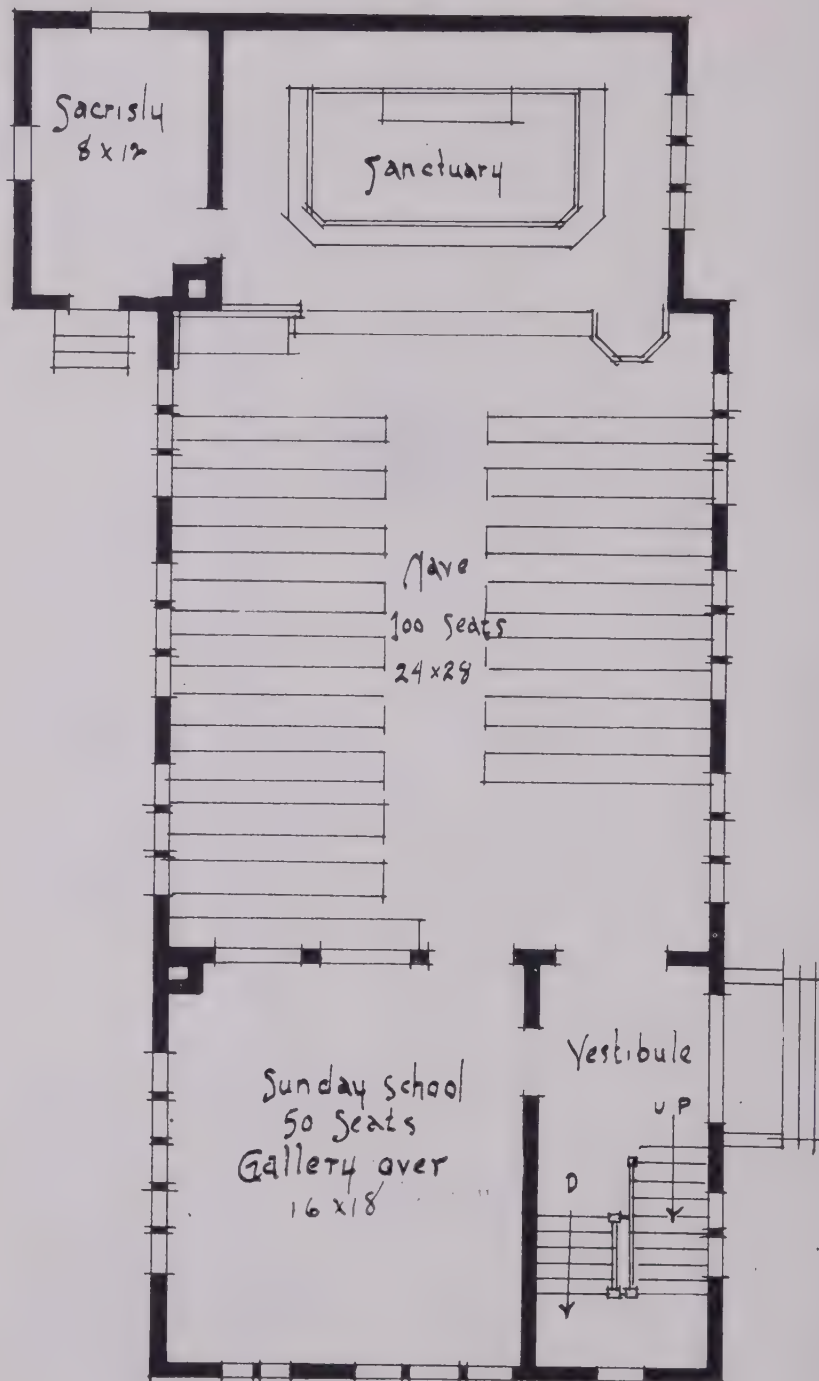
Cost, without basement, \$1,800 to \$2,000; with basement, \$2,000 to \$2,500.

To a congregation in the mission field we would recommend to consider carefully whether this chapel might not be just about what there would be needed as a house of worship. Adding the seats over the Sunday school room, there will be ample room even for a large mission congregation. If later the congregation feels able to add a tower, this may be built on where the entrance is now.



IB

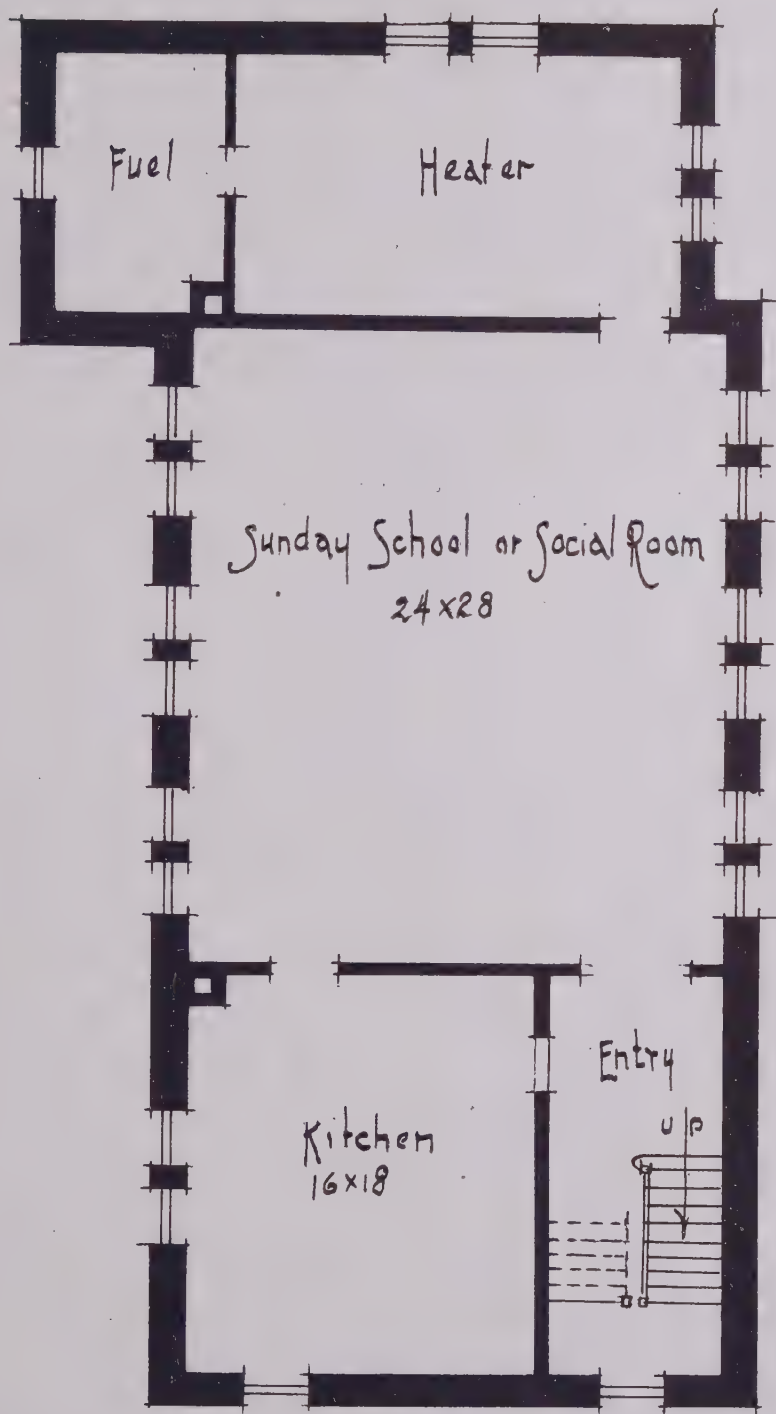
M.F. Mohn.



Scale of Feet
0 1 2 3 4 5 6 7 8 9 10

MAIN FLOOR PLAN

B



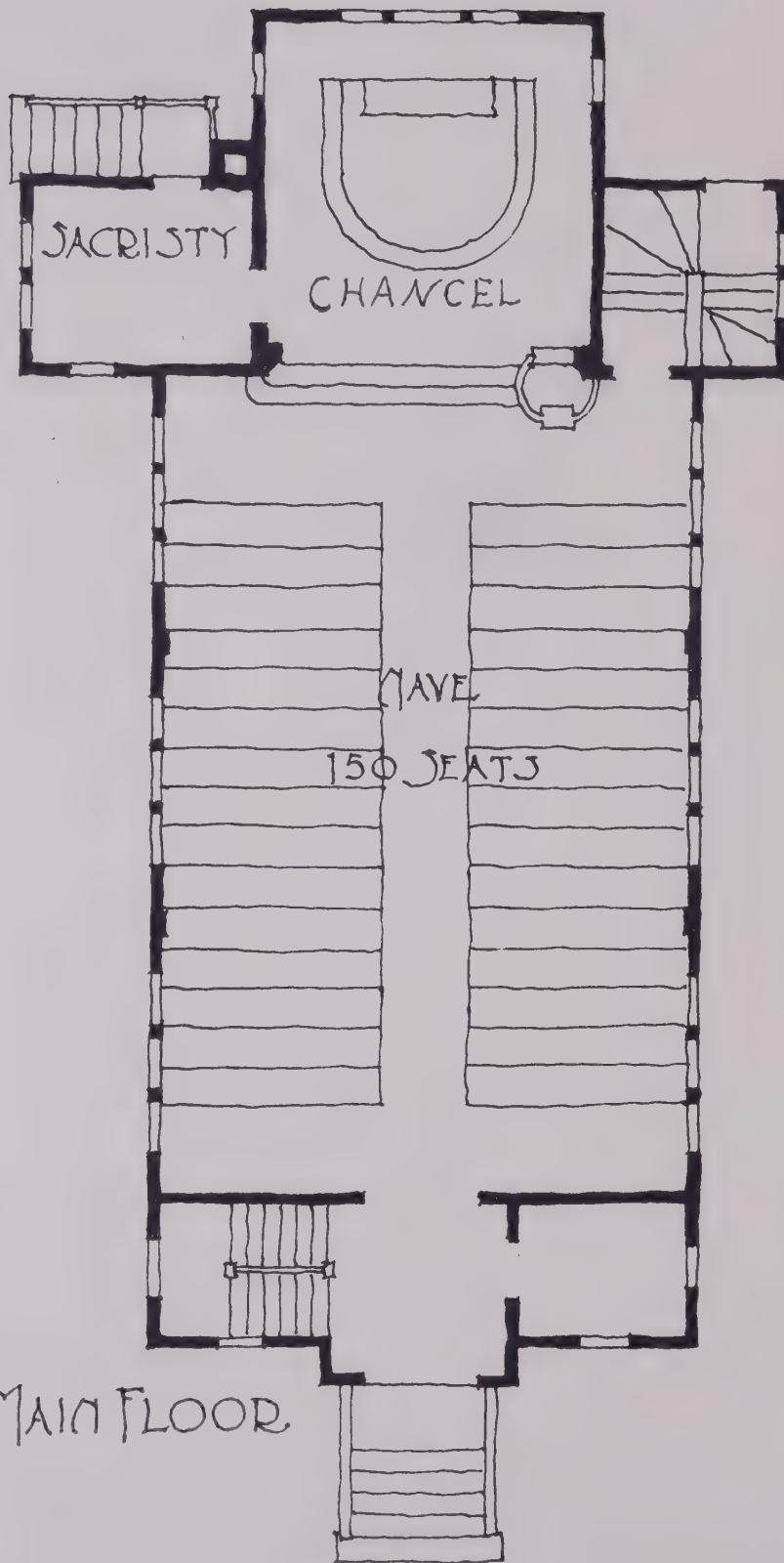
BASEMENT PLAN.

DESIGN C

This building is designed for a congregation of 200, including a choir of 50. As the plans show, it follows the type of plan and design which seems best adapted to the Lutheran service and ritual, namely the long nave with the chancel at one end and the choir in a gallery at the other, and a tower over the main entrance. A side entrance leads both to the basement and the front vestibule. There is an exit beside the chancel which also leads to the basement. The interior has plastered walls and ceiling; the gallery provides for a choir and organ. The basement contains Sunday school room, kitchen, heating plant, toilets, etc. The exterior is shown with a stucco finish, but siding or shingles could be used. If built without basement, gallery or front exit the cost would be from \$3,500 to \$4,500; as shown the cost will be from \$5,000 to \$6,000, depending on materials and finish.

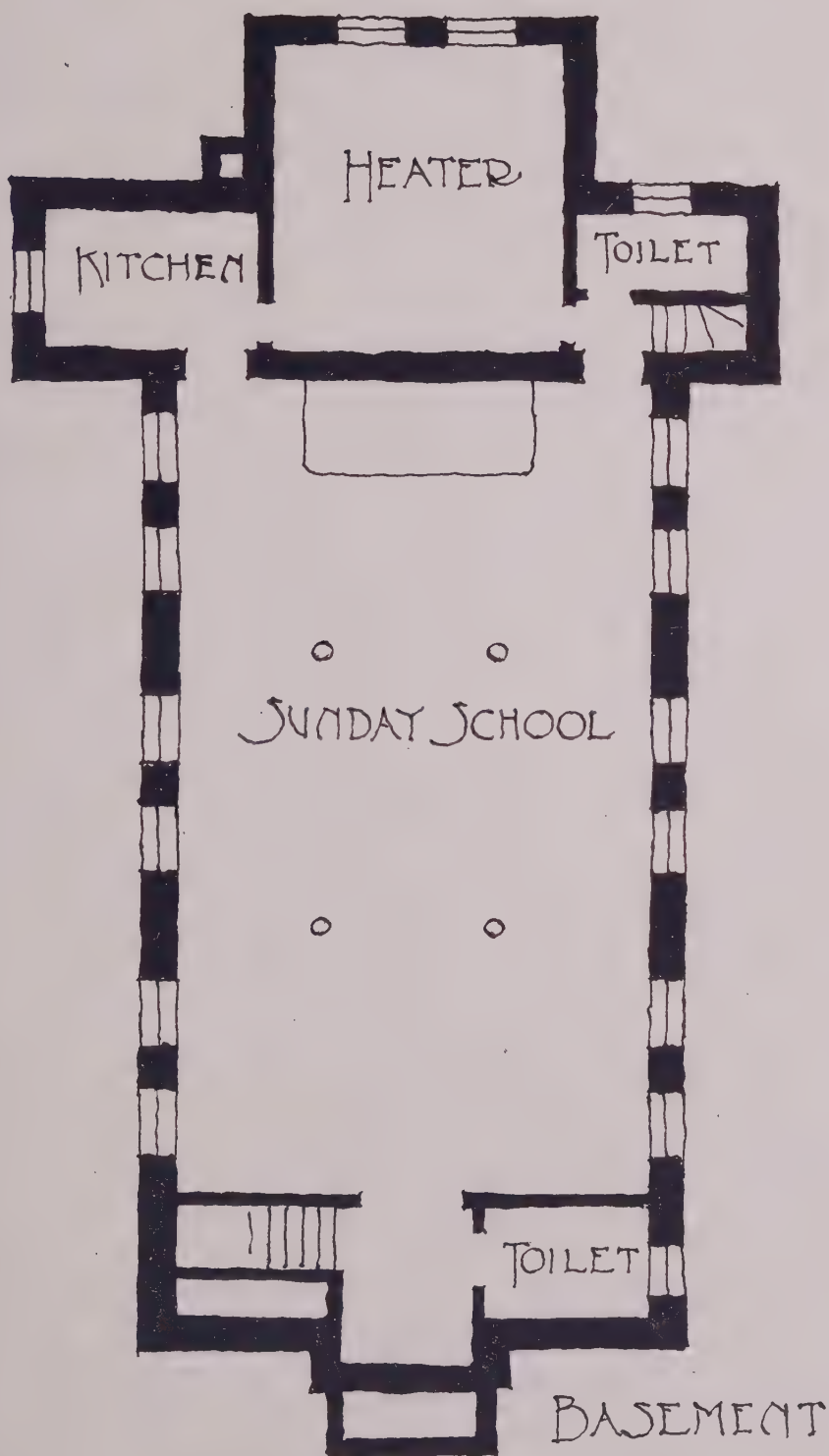
N-Edward Mohn-Archit.





MAIN FLOOR

C



C

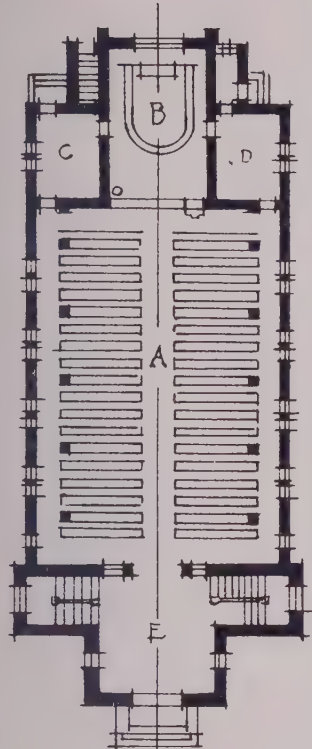
SCALE 0 10 FEET

DESIGN D

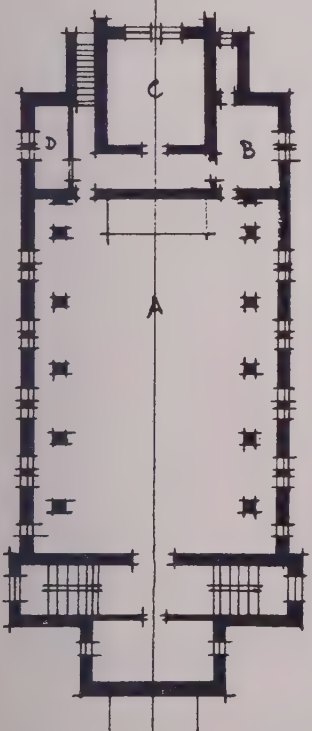
Here we present a design for a church in brick or stone, on the long nave plan, and with a seating capacity of 300. The massive tower and the simplicity throughout in the design are notable features of this church. The upper part of nave walls and the main roof are supported on columns, and side aisles have lower roofs. In general, it may be said of this design that it shows a house of worship, nothing else. One accustomed to worship here will never forget the inspiration this sanctuary was to him.

The basement contains Sunday school rooms, semi-social rooms, heating plant, kitchen, etc.

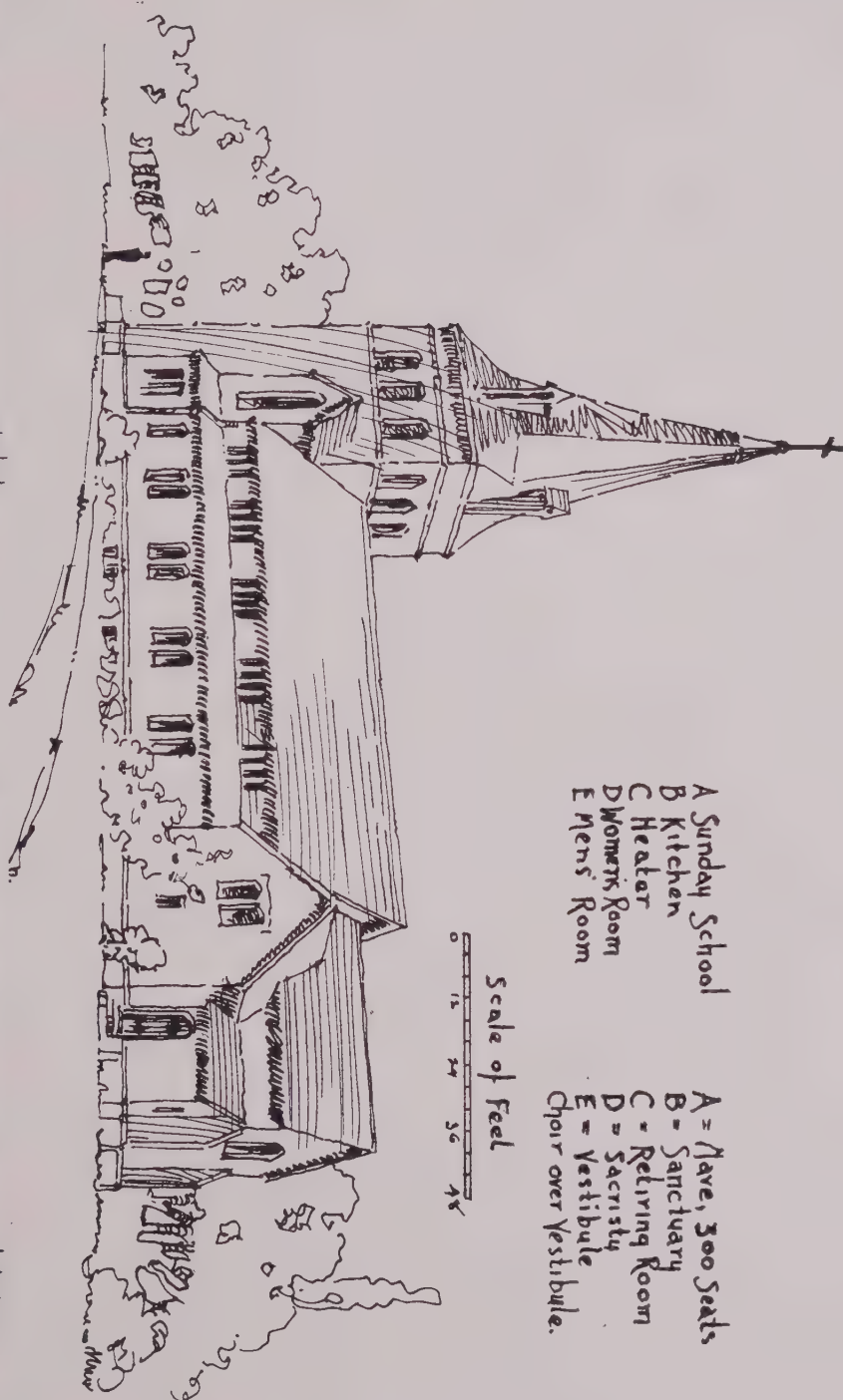
This church would cost from \$10,000.00 to \$15,000.00, depending on materials, location, etc.



MAIN FLOOR.



BASEMENT.



A Sunday School
B Kitchen
C Healer
D Women's Room
E Men's Room

A = Nave, 300 Seats
B = Sanctuary
C = Retiring Room
D = Sacristy
E = Vestibule.
Choir over Vestibule.

Scale of Feet
0 12 24 36 48

DESIGN E

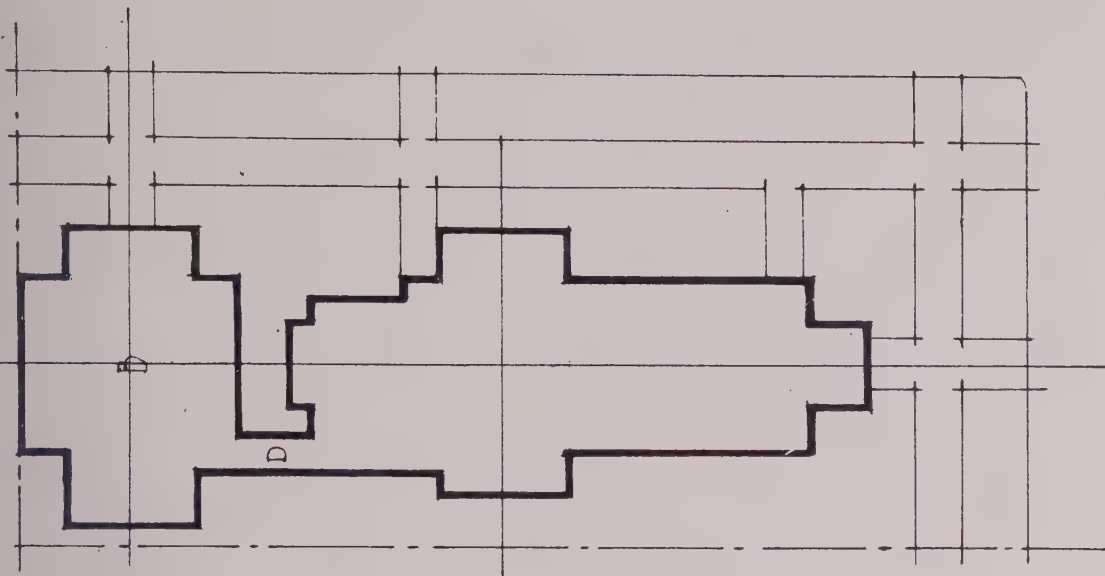
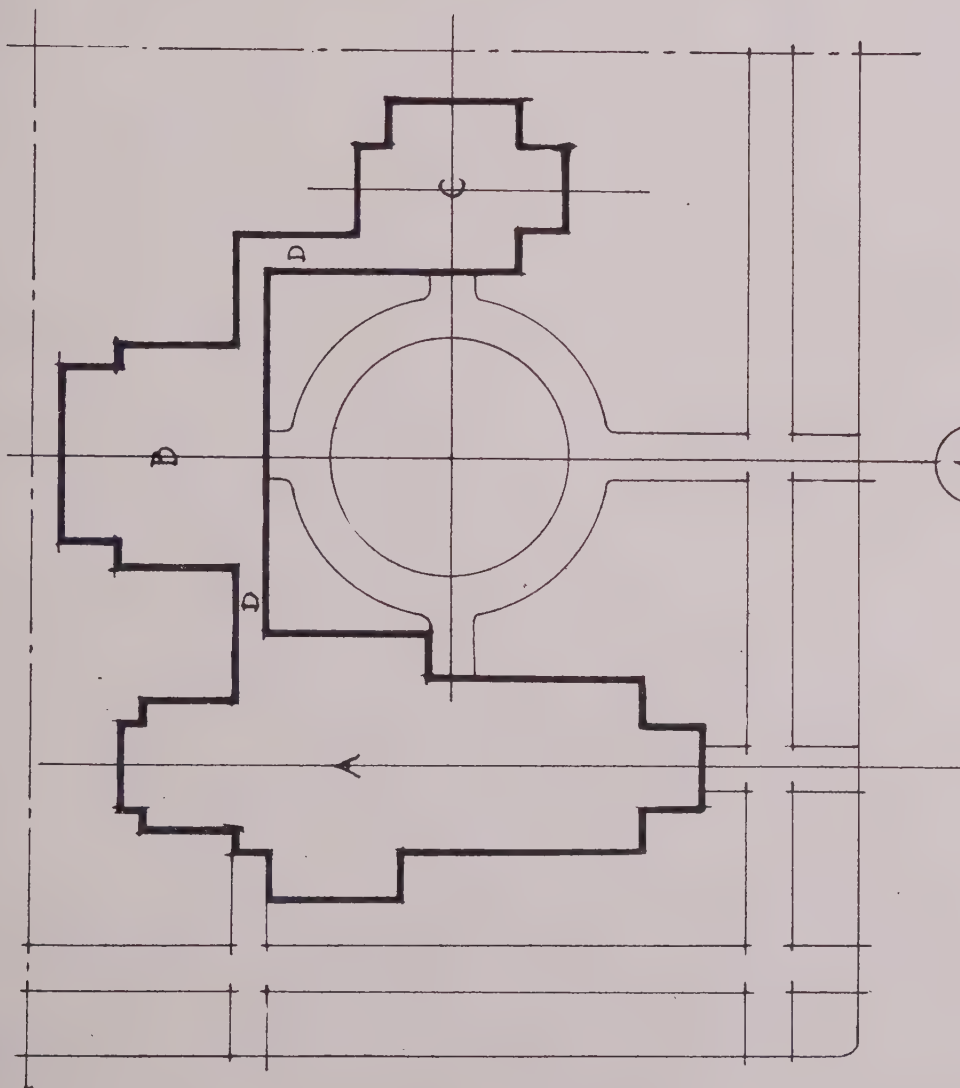
This illustration represents two lot plans, showing church, Sunday school and parsonage on:

- (1) A lot 100 feet by 250 feet, and
- (2) A lot 200 by 250 feet.
- "A" represents the church,
- "B" the Sunday school and semi-social building,
- "C" the parsonage, and
- "D" cloisters connecting the buildings.

This illustration is intended to show how ground for church property in the city may be utilized most advantageously—when ample ground is available. In most cases a congregation will have to be content with much less. It should be borne in mind, however, that a \$25,000 or \$35,000 church needs ample open space around it to show up properly. There is little satisfaction in erecting it on a small city lot.

1

2



DESIGN I*

"This design is, as a whole, worked out in ideas represented in the 'Stavekirke', in general grouping as well as in construction and ornamental details.

"The side aisles with round arched window openings under a low, sloping roof represent the porches, or 'svalegange', previously mentioned.

"The nave has the shape of a cross, over the center of which, in the intersection between the main roofs, a small steeple, or 'takrytter', terminates the building.

"Besides the light received through the windows of the lower walls running around the whole structure, the south, the north and the west gables of the nave give space for larger windows, which will give sufficient light for a modern church.

"Freestanding heavy wooden columns carry the upper, or triforium, walls and also trusses for the open timbered roof. These columns are connected by ornamental wooden arches and cross-bands, so decorative and typical of the 'stavekirke'.

"The plan will show the general arrangement of nave, chancel, Sunday school department, and other subordinate rooms.

"SEATING CAPACITY. The nave of this church (design I), will seat 420 persons, figuring a space of 2 feet 8 inches by 1 foot, 6 inches to each, as explained above.

"COST. It will be understood, that from lack of experience in erection of buildings of this kind in America, and also from not having complete working drawings prepared to figure from, it is more or less uncertain to figure the cost of this church. When \$27,400.00 is given as approximate cost it has to be taken at its face value. It means \$65.25 per seat, which is a very high unit price.

"The prices given for this and other designs, designs I-XII, are for Chicago and vicinity. Lots are not included. It is understood in giving these prices, that the designs are to be followed as shown in all details of construction and ornaments, first class materials to be used throughout, and workmanship to be the very best.

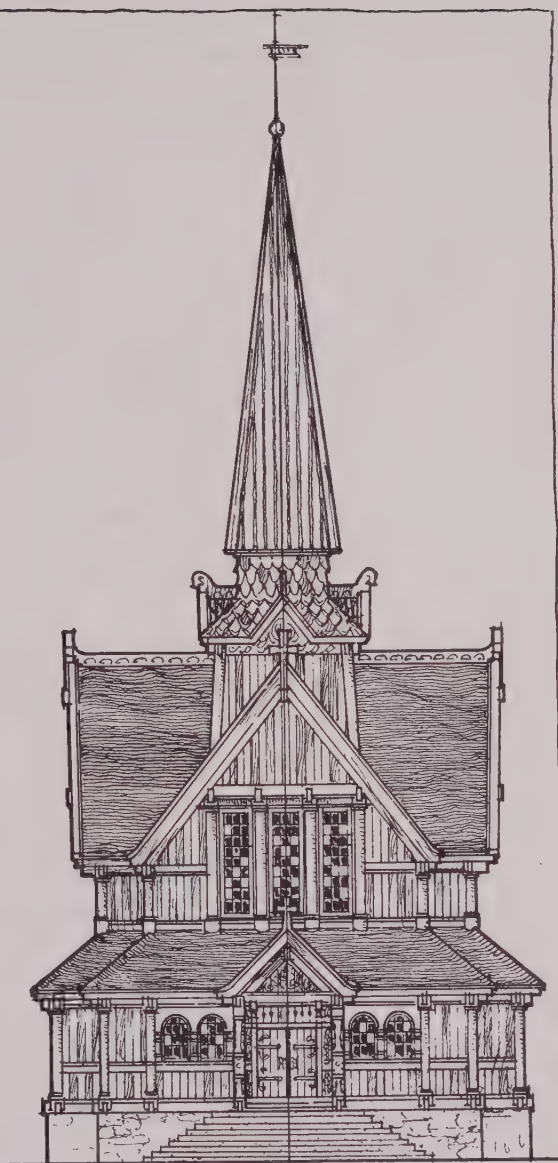
"A variation of up to 5 per cent of prices quoted should be allowed according to locality of erection and changes in construction—for instance: using ceiling roofs instead of the open timbered roofs as shown."

To this description we may add, that this would certainly make a church of a most interesting architecture for one of our strong country congregations. It would be most inviting to the worshipper, and many an automobile would be run far out of its direct course, that the occupants might see it and perhaps even take part in the services in this magnificent specimen of the Church of our Forefathers.

If the small steeple could be moved to the west end, over the entrance, and provided with a belfry, it would be better adapted to requirements among us and yet, perhaps, retain its distinctive 'stavekirke' features. Such modification of the plan, we understand, is feasible. It would seem proper that some effort should be made to adapt and preserve this 'stavekirke' type of church among us. It would certainly be a distinctively Norse type.

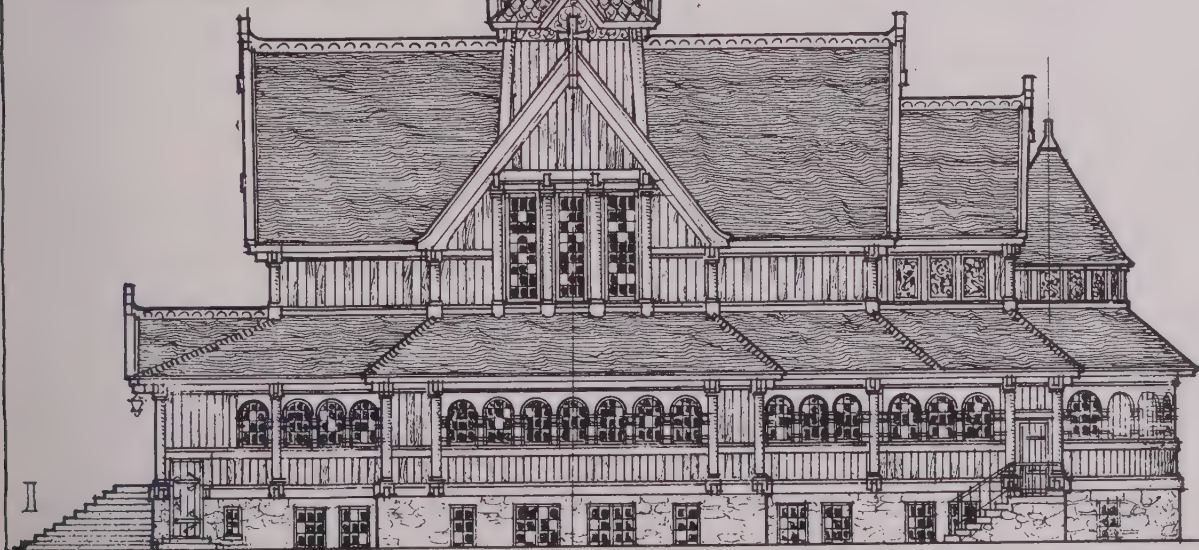
*Note: The description here given in quotation marks of designs I—XII are by the designer Torgeir Alvsaker, architect.

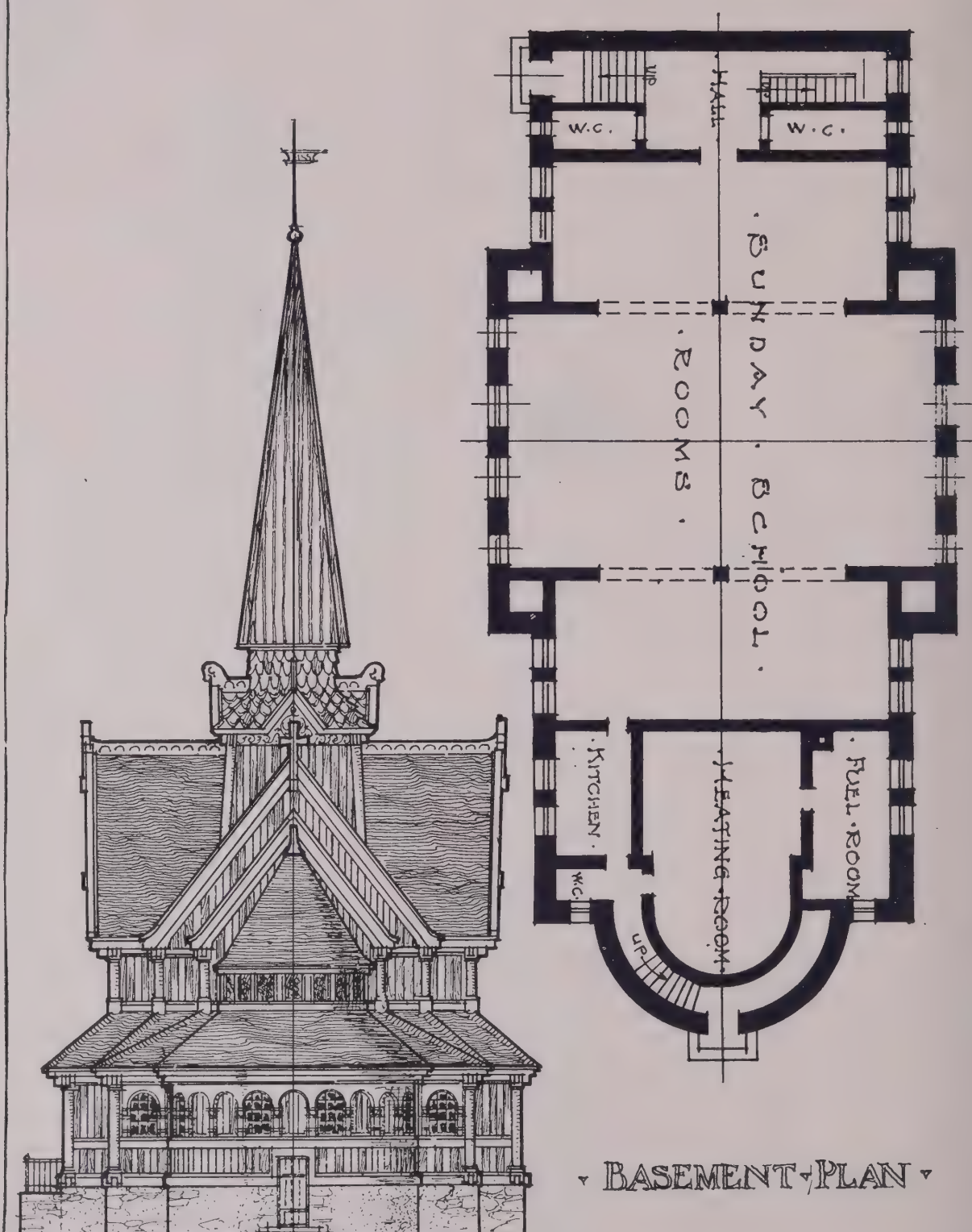
T. ALVSAKER
ARCHITECT



WEST ELEVATION

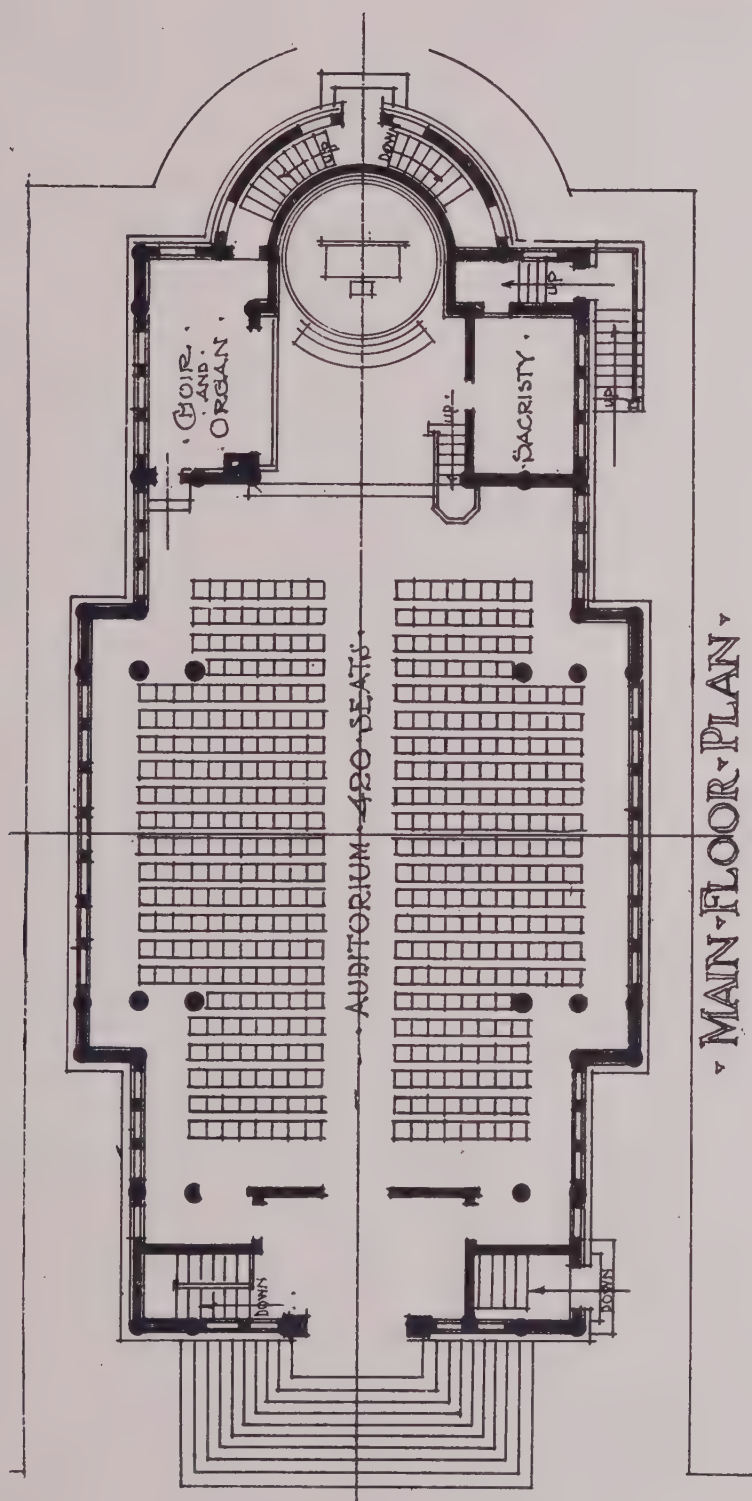
SIDE ELEVATION





▷ EAST ELEVATION ▷

▷ BASEMENT PLAN ▷



▷ MAIN FLOOR PLAN ◁

DESIGN II

"This shows a small church, or chapel, without a regular tower, but with a steeple over the main roof, where a small church bell can be placed if wanted. The main walls of nave and chancel are built in brick, with sparing use of cut stone trimmings. The subordinate rooms, as entrance hall, choir and organ room, sacristy and stair halls are constructed in wooden frame work, with cement stucco-covering of the outside walls. The character of the church is Gothic, with motives from the Norwegian 'stavekirke' in detailing of all wooden members for the frame-constructed parts of the building and in detailing of the wooden trusses of roof over the nave. Choir and organ room is placed at east end of building with openings out to chancel and auditorium.

"The stairs are built in and well protected, especially those that lead to the basement. In most churches these stairs are laid outside the walls, forming an open, unprotected well (area). Besides a stairway from the rear of the church, leading to the heating plant and kitchen, there is a direct stairway with entrance to Sunday school room in basement.

"Sunday school department is shown as one large room, but it can easily be divided into two or three rooms by accordeon doors or light walls.

"SEATING CAPACITY. The nave will seat 250 persons.

"COST. This church can be erected for \$13,200.00 or \$52.80 per seat.

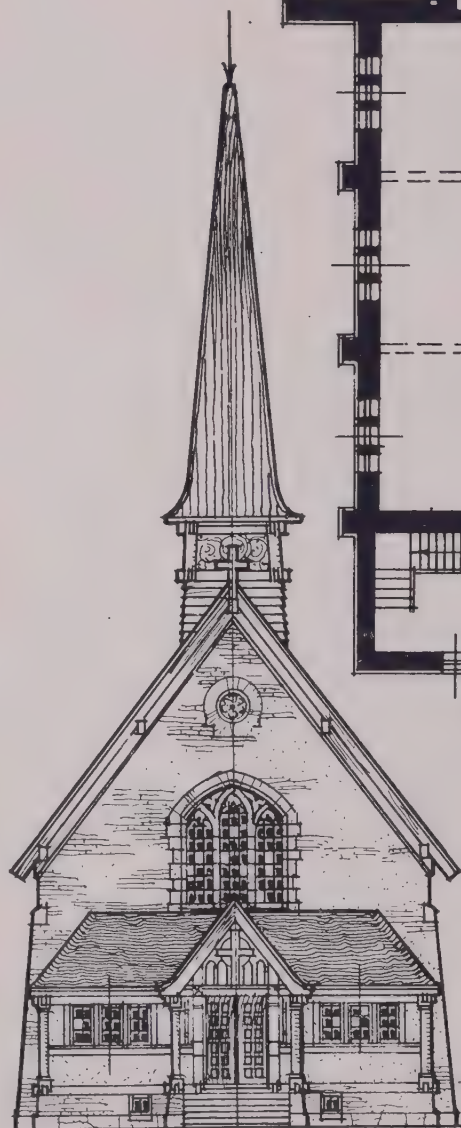
"What we said about design I may be added here also, and applies to design III as well. In design II it would be better to let the stairs to pulpit lead directly from sacristy, thus making chancel opening through chancel arch more free and wider.

"Note that material used in designs II and III for outside walls will make maintenance cost slight."

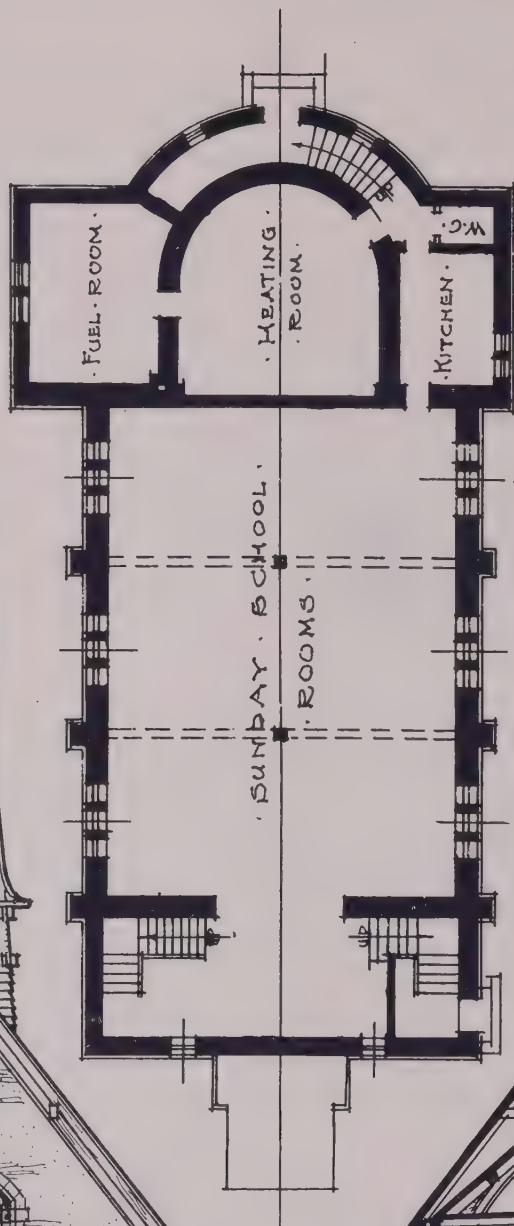


◁ SIDE ELEVATION ▷

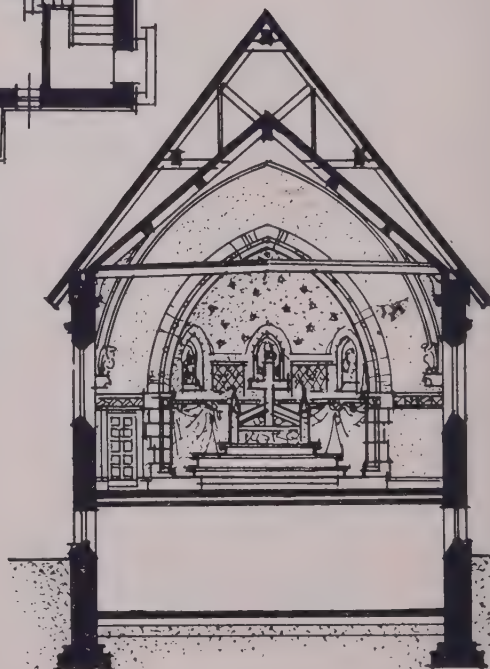
◁ T. ALVSAKER
ARCHITECT ▷



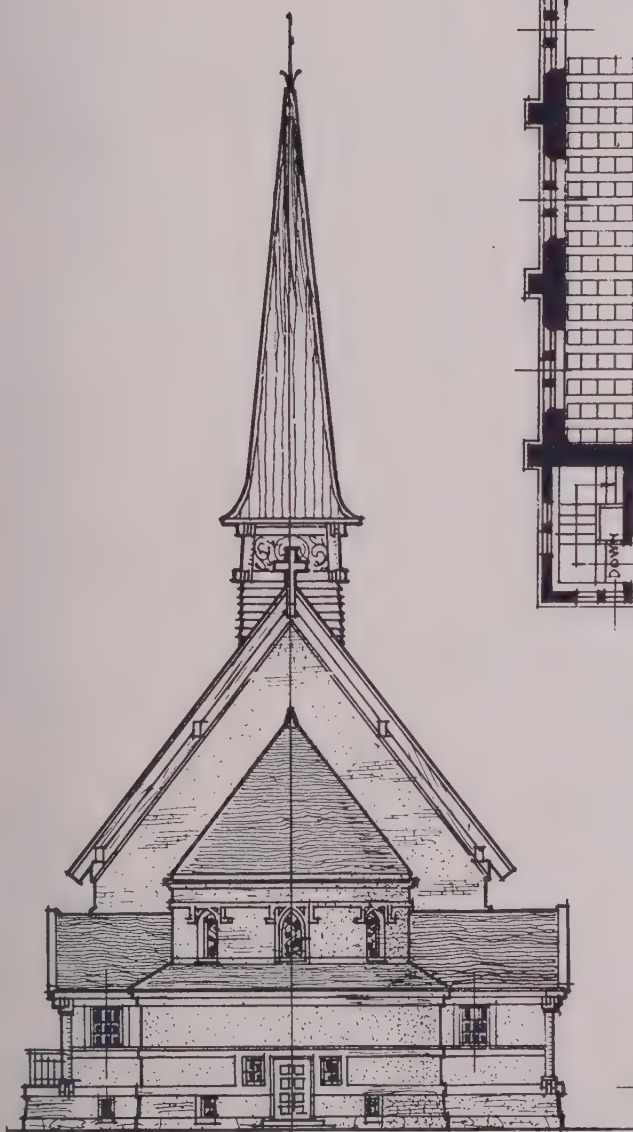
WEST ELEVATION



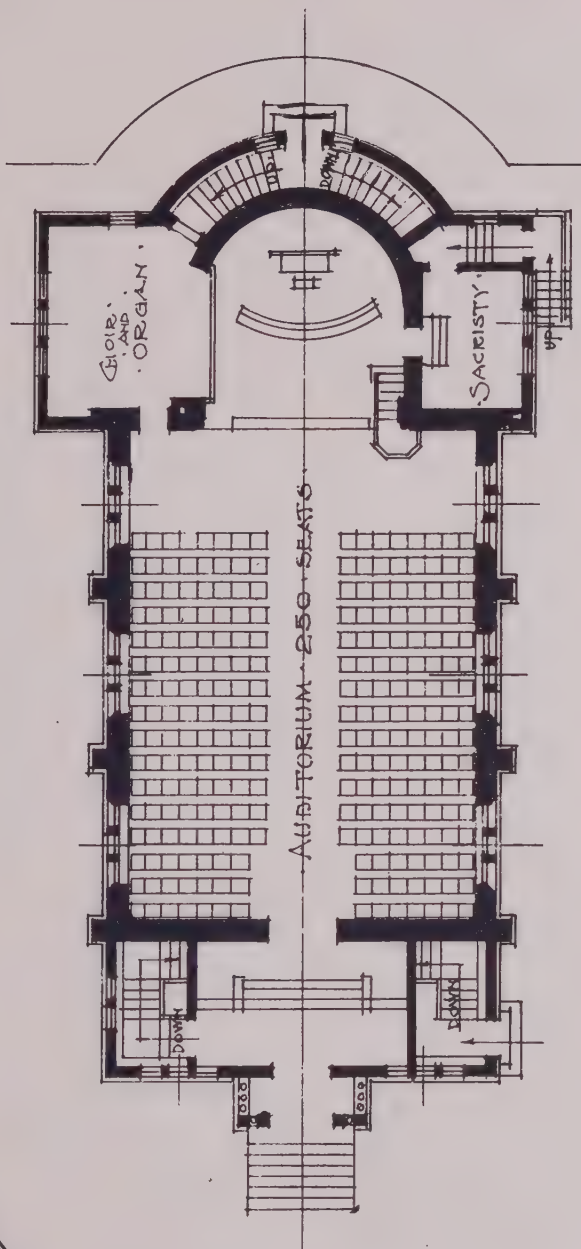
BASEMENT PLAN



SECTION

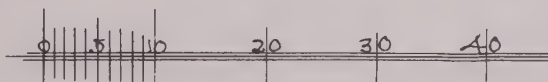


◀ EAST ELEVATION ▶



◀ MAIN FLOOR ▶

PLAN



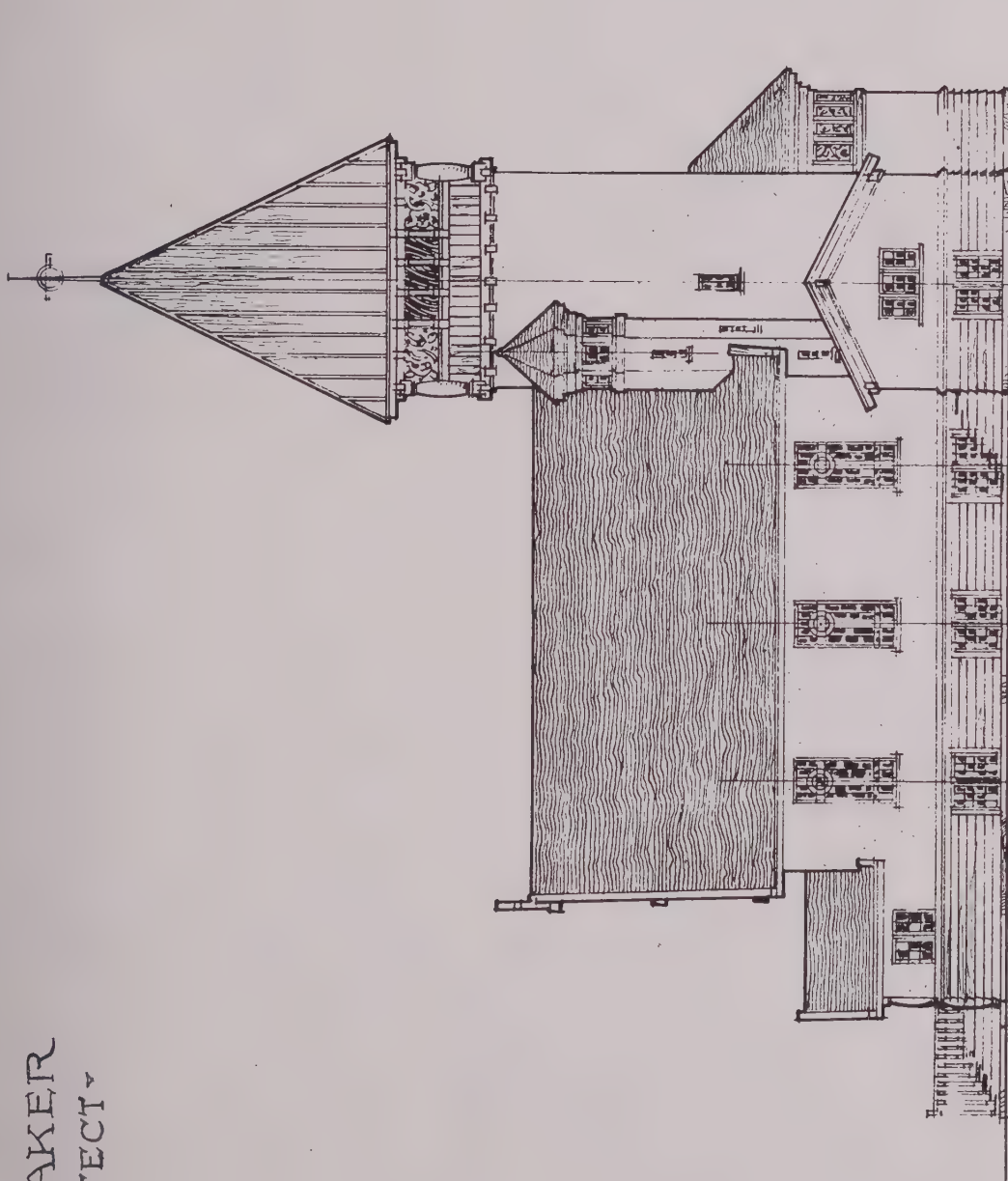
DESIGN III

"The church shown here is designed as a wooden frame structure over a concrete basement, with cement stucco-covering of outside walls. Basement walls over grade are proposed covered with siding. The chancel walls are in this design extended upwards over the roof of the nave, forming the main tower of the church. This is a feature found in some of the old Norwegian churches. Besides being of good effect, it also means a saving in cost, as compared to the usual tower at west front of church. The main tower is connected with a small octagonal tower for a winding stairway leading to belfry. The character of this church suggests the 'stavekirke' in detailing of tower entrance, roof trusses and choir arch. There is no special room reserved for choir and organ. A small organ can be placed as shown in corner of nave opposite the pulpit. Stair halls and stairs to basement are designed similar to those for church No. II—built-in, so as to be properly protected. Sunday school department and other subordinate rooms are located in basement.

"SEATING CAPACITY. The nave will seat 244 persons.

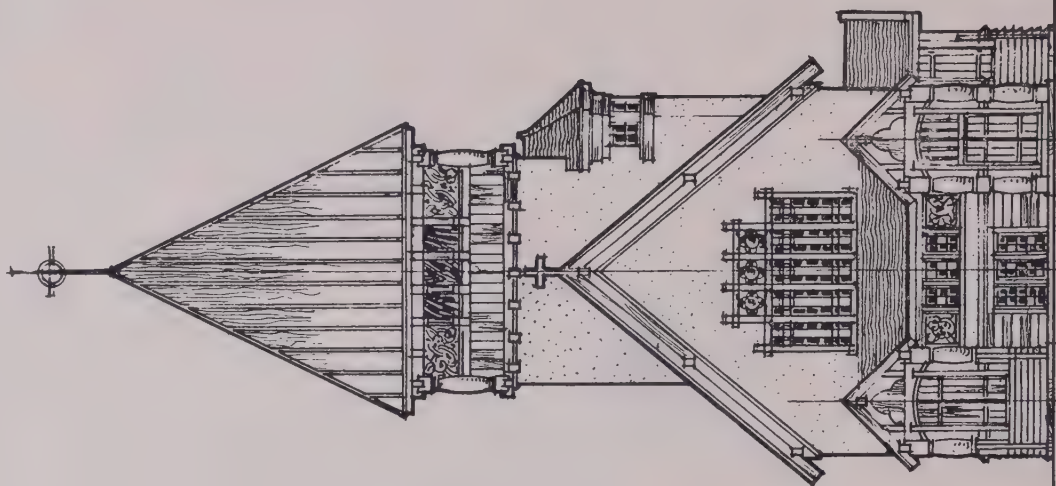
"COST. This church can be erected for \$11,700.00, or \$47.95 per seat."

T. ALVSAKER
ARCHITECT

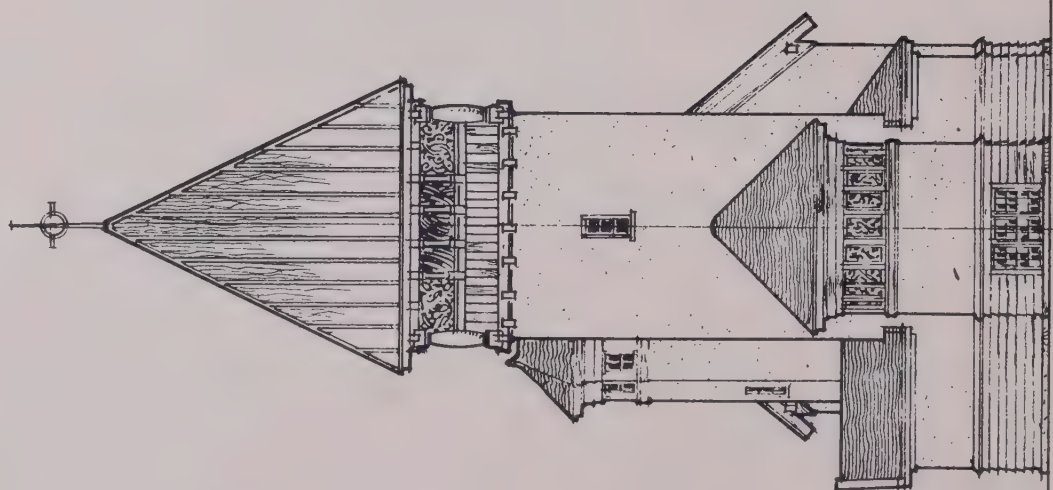


SIDE ELEVATION



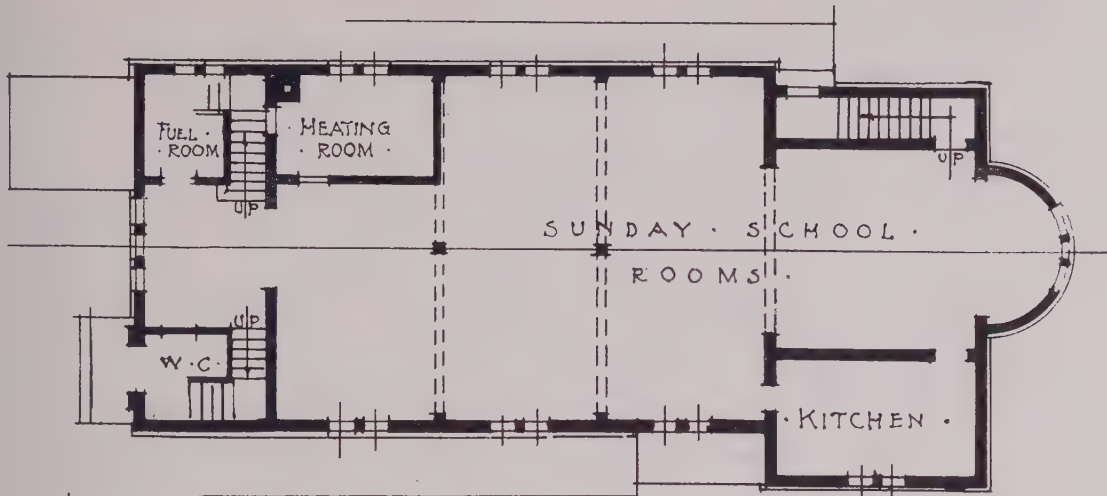


WEST ELEVATION



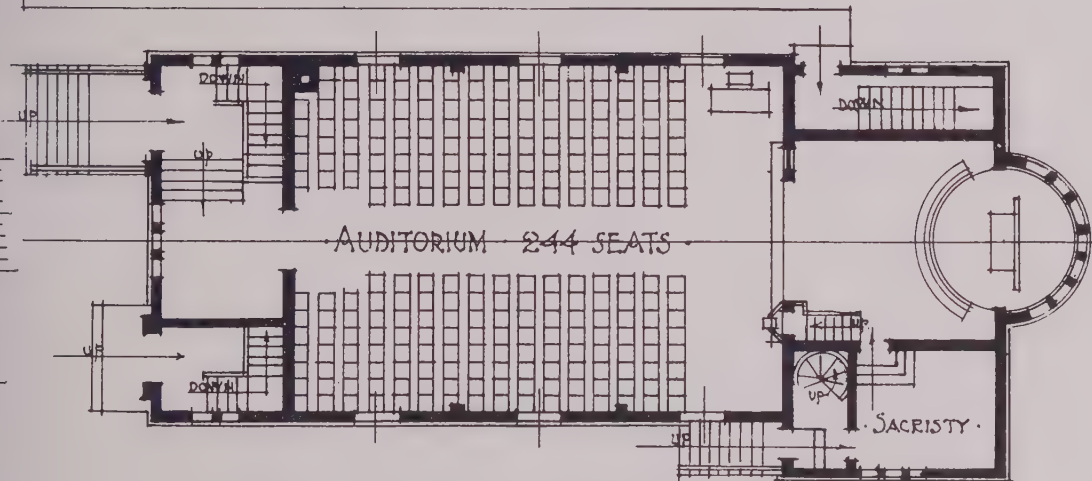
EAST ELEVATION

III

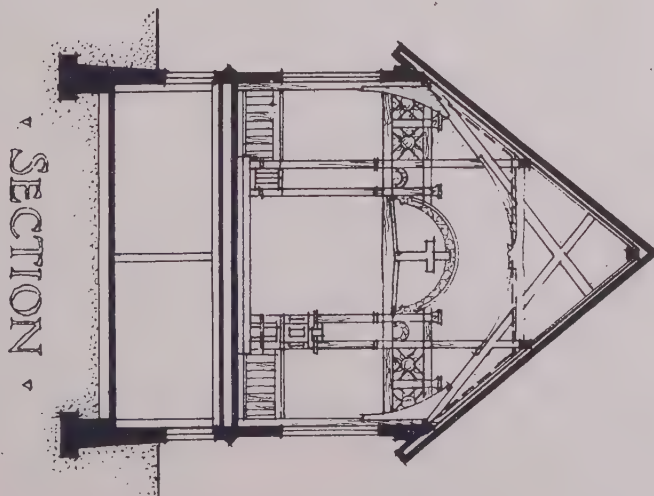


▽ BASEMENT PLAN ▽

SCALE



▽ MAIN FLOOR PLAN ▽



▽ SECTION ▽



DESIGN IV

"This illustrates a small country church of the conventional type with a square tower, centrally located at west front. The circular arched openings suggest the Romanesque style. The church, which is without basement, is designed as a wooden frame structure over foundation walls of concrete or field stones. The perspective shows the outside walls covered with clapboards, or siding. Though there is no room reserved for choir or organ, an organ will find place in corner of nave opposite the pulpit. A stove is shown at side wall of nave for heating.

"SEATING CAPACITY. The nave will seat 152 persons.

"COST. This church can be erected for \$4,500.00 or \$29.60 per seat."

Here is a church that will meet the requirements of most of our smaller country congregations. It is simple in construction, and if the plastered ceiling (shown by dotted line) is substituted for the open timbered roof the cost can be reduced considerably. Of course, the inside lofty appearance would lose by such a substitution, but——

If a basement is desired—and, as before stated, this is quite indispensable—it can very easily be added at small cost. But let us repeat that entrance to it must be provided inside, so that no snow or rain gets a chance to blow into the stairway.

The steps leading up to the pulpit may also be arranged so as to lead directly from sacristy (See design No. V). This would give a better view of the altar from vicinity of stove, and it would leave a wider chancel opening, which is here desirable.

Note the location of the chimney and of stove near it. Thus the nuisance of a long, dripping, dangerous and unsightly stove pipe is avoided. If a basement with furnace is added, the chimney should be placed differently, but not directly over top of chancel arch—as one may often see—but to one side of same.

Note the inexpensive hood over main entrance, also small window lights—much to be preferred over the large ones, both on account of their churchliness in appearance and for practical reasons.

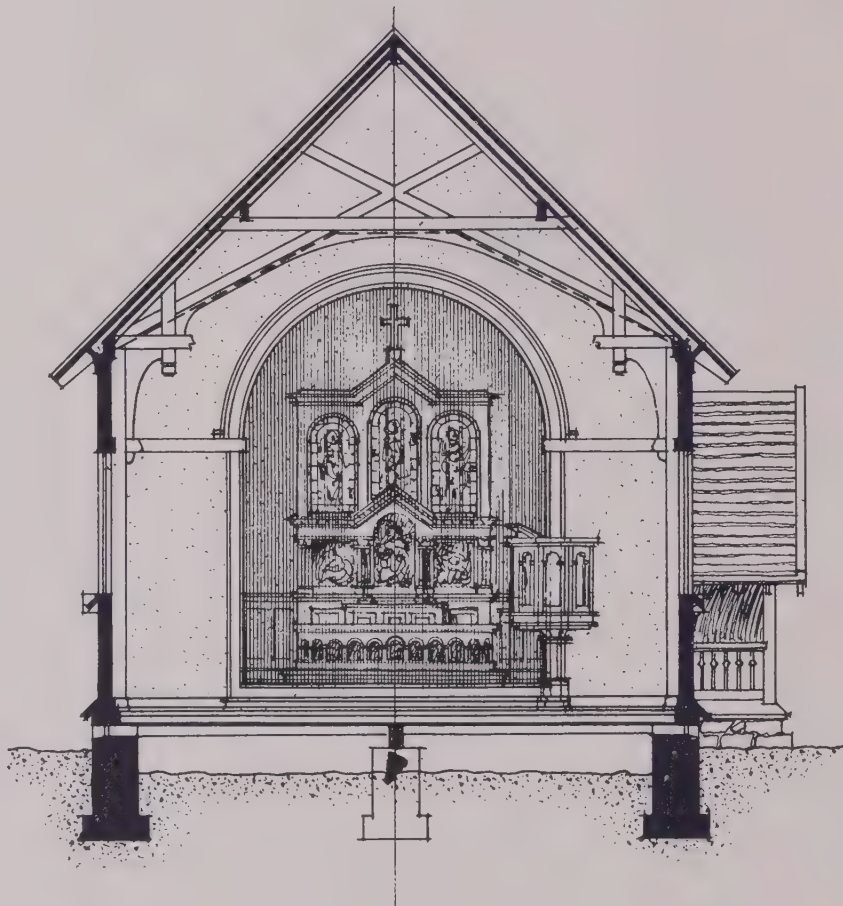
Note also the beautiful altar rising into a magnificent altar piece, with art glass windows with figures or emblems appearing over and as a part of it. This makes a sanctuary indeed.

Note, further, the pulpit, how it corresponds beautifully in design to altar. The pedestal on which it rests might, perhaps, be a trifle lower.

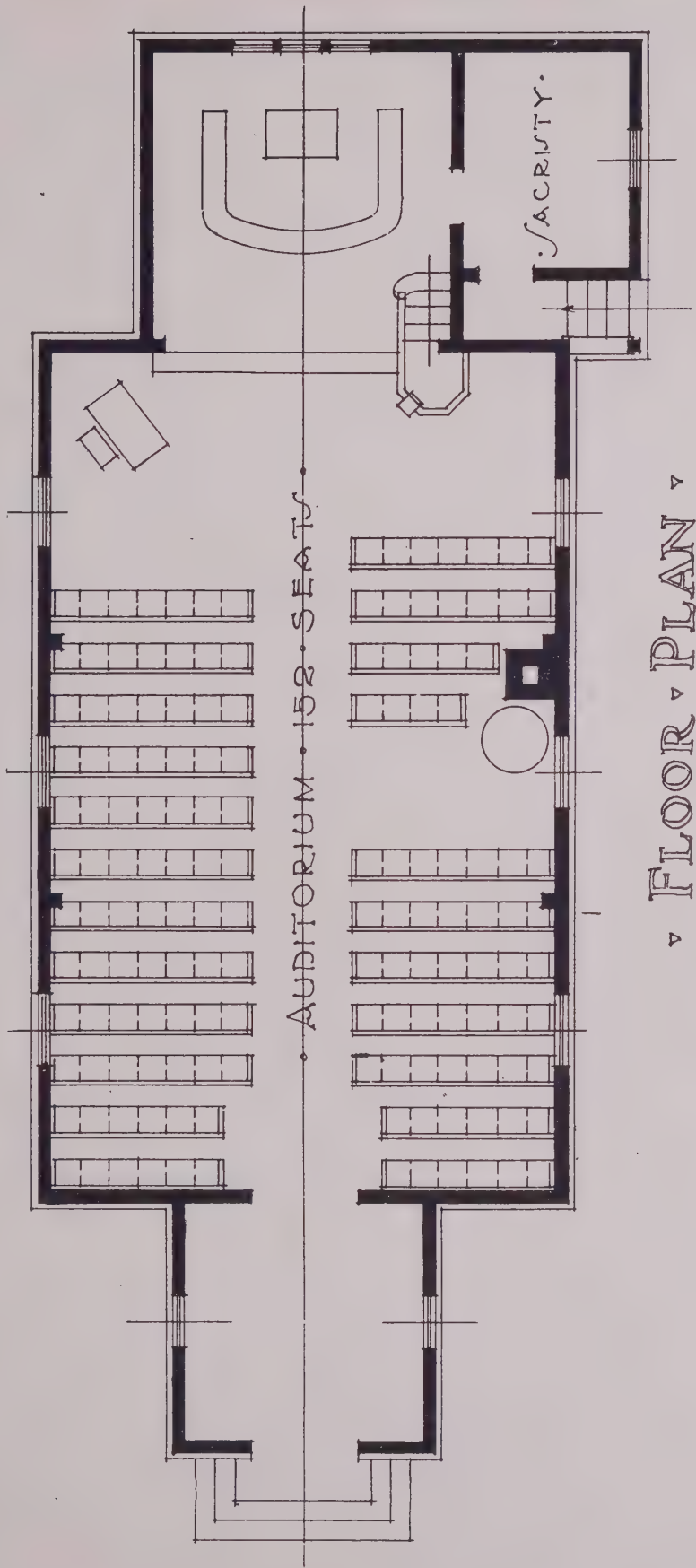
Note, finally, the church surroundings, with trimmed trees, here and in designs No. V and VI. What a difference they make in appearance and attractiveness of church, as compared to the bleak, uncared-for surroundings of many of our country churches.

T. ALVSAKER
ARCHITECT





▷ TRANSVERSE SECTION ▷



• AUDITORIUM • 152 SEATS •

▷ FLOOR PLAN ▷

SCALE



DESIGN V

"This design shows a small Gothic church with an open timbered roof construction and with a square tower placed at one corner of the west front and connected with an entrance hall to auditorium. This building, which is designed as a wooden structure, is shown to have outside walls covered with cement stucco down to top of basement walls. The upper fields of all gables are designed as half timber construction, with wooden construction members exposed, with stucco fields between. Choir and organ room is located at east end of church, with large openings out to chancel and auditorium. From the tower hall, at auditorium level, leads a stairway to Sunday school department in the basement. Direct access from the outside to basement is through an inclosed stairway under choir and organ room.

"The basement is laid out for Sunday school rooms, kitchen, heating and fuel rooms, wardrobe and stair halls.

"SEATING CAPACITY. The nave will seat 168 persons. Choir and organ room will seat 32 persons, making a total of 200.

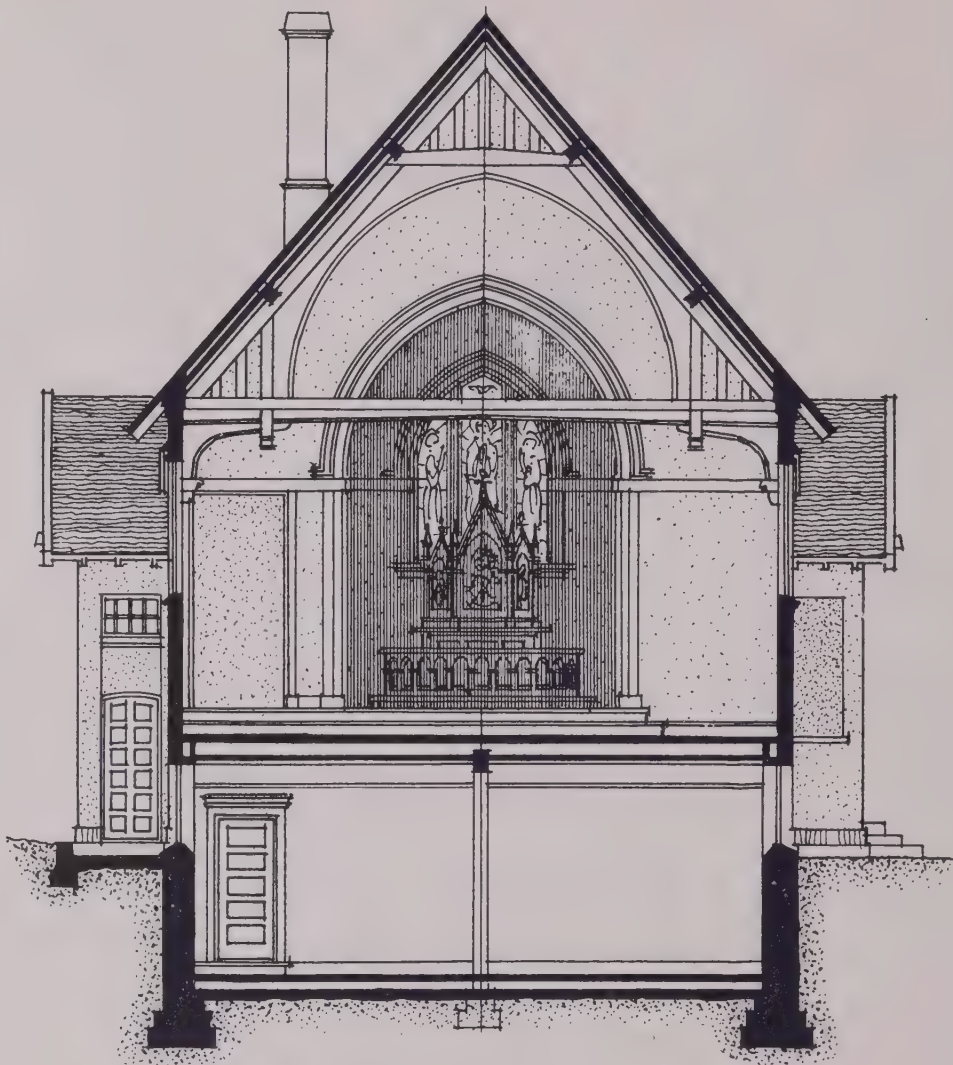
"COST. This church can be erected for \$8,100.00 or \$40.50 per seat."

We would add to this description by remarking that the chancel should be made four feet wider (this narrow chancel was ordered by congregation for whom the plan was prepared), also that the step shown in entrance hall should be removed; it is an unexpected step and may cause stumbles.



V.

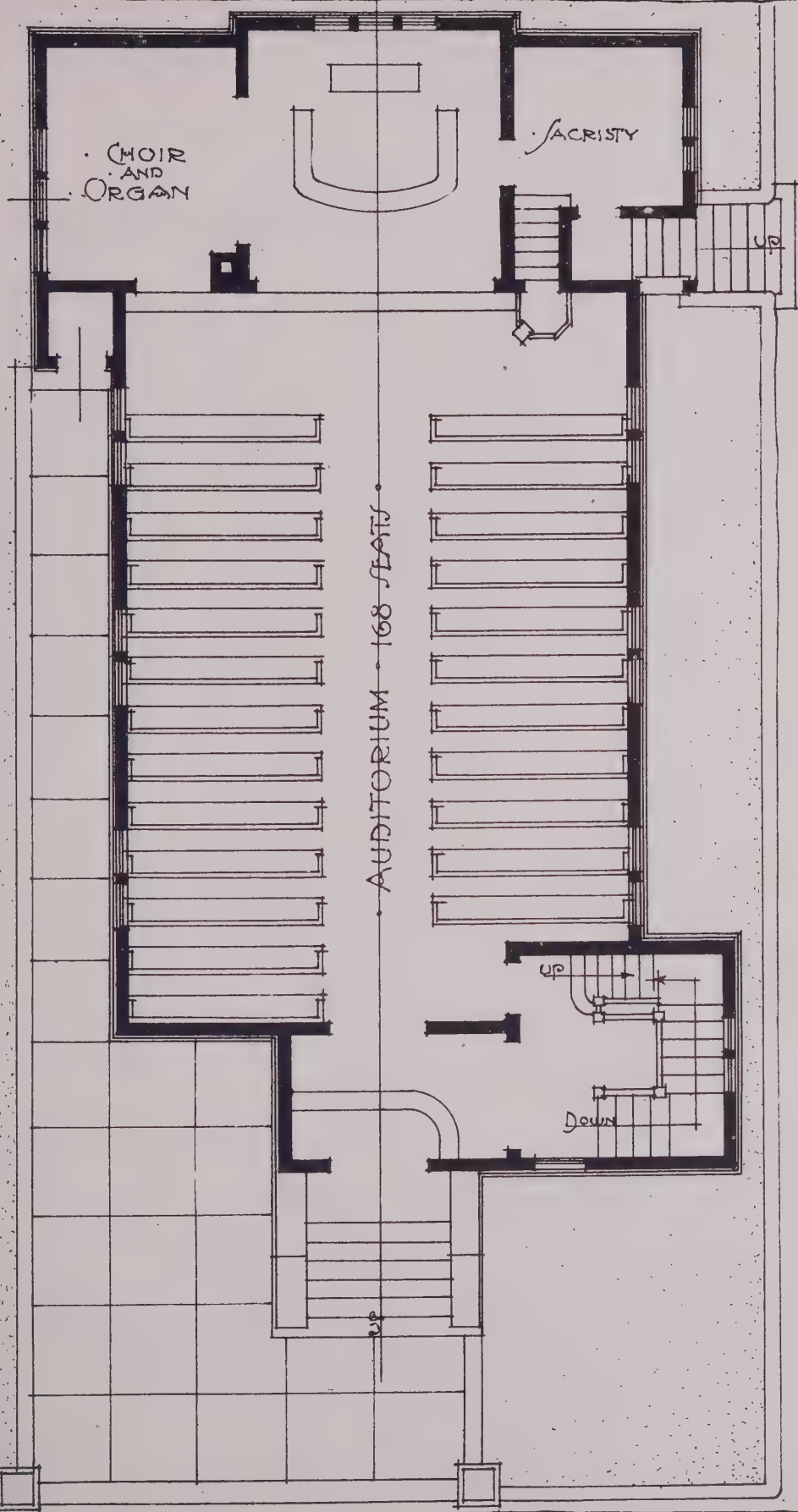
T. ALYSAKER
ARCHITECT.



▽ SECTION ▽

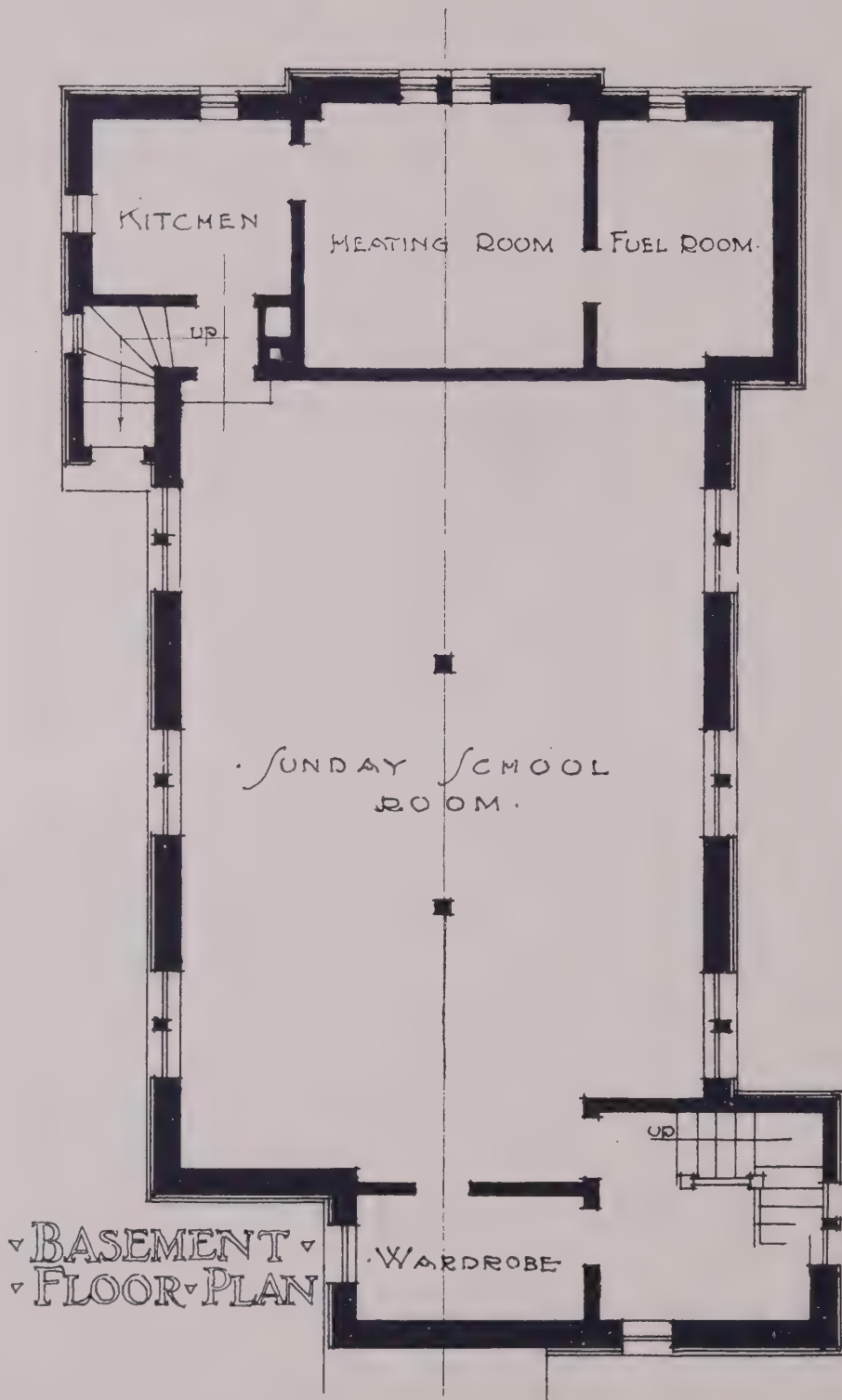


▷ MAIN ▷ FLOOR ▷ PLAN ▷



SCALE





DESIGN VI

"This design shows a Gothic church with an open timbered roof construction similar to design No. V. Construction and architectural treatment of walls are also similar to that shown for design No. V. The tower is located centrally and half built into west front of church. Stairways to choir and organ gallery and to basement occupy the space on both sides of the tower under the main roof. The outside steps leading to main entrance are protected by an open porch, which gives character to this feature of the front. The small door shown in the perspective at west front of building leads from grade to basement stairway landing, and provides direct access to entrance hall as well as to basement. Another direct access from the outside to basement is through a stairway built-in at north side of chancel.

"The basement is laid out similar to design No. V.

"Organ and choir are located on gallery at west end of nave and over entrance halls.

"SEATING CAPACITY. The nave will seat 250 persons. Gallery will seat 62 persons, making a total of 312.

"COST. This church can be erected for \$13,800.00, or \$44.23 per seat."

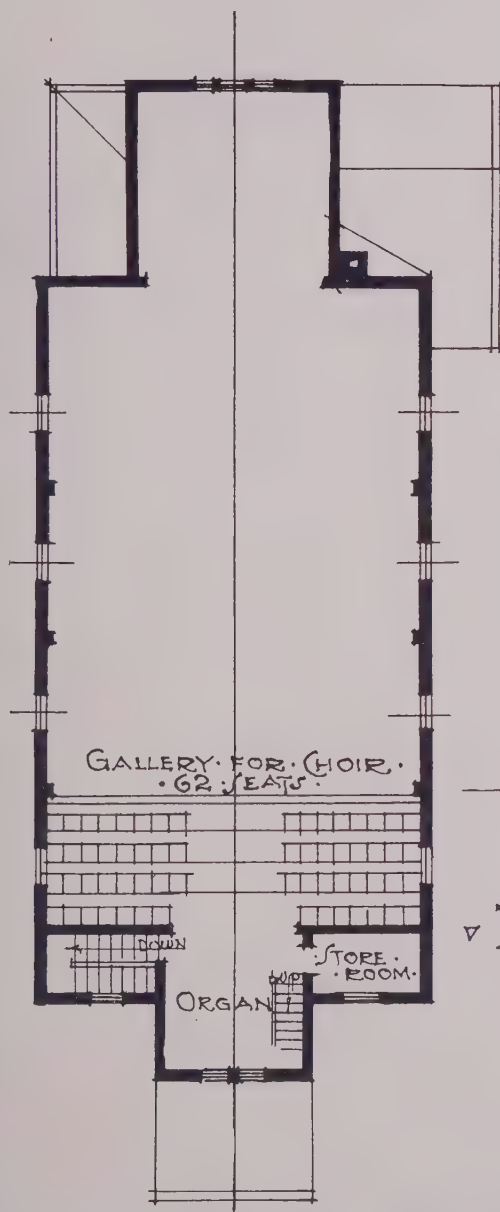
While cement stucco is now being extensively used in place of siding as covering for outside walls, a congregation desiring it may, of course, have plans call for siding. Cement stucco, however, if handled properly, will be found economical both as to initial cost and maintenance, besides enhancing appearance of building.

Not only does the porch covering the outside steps "give character to this feature of the front," but in rainy weather, and especially in winter weather with snow and ice, it is an important protection against wet or icy steps, so bad for elderly people.

T. ALVSAKER
- ARCHITECT -

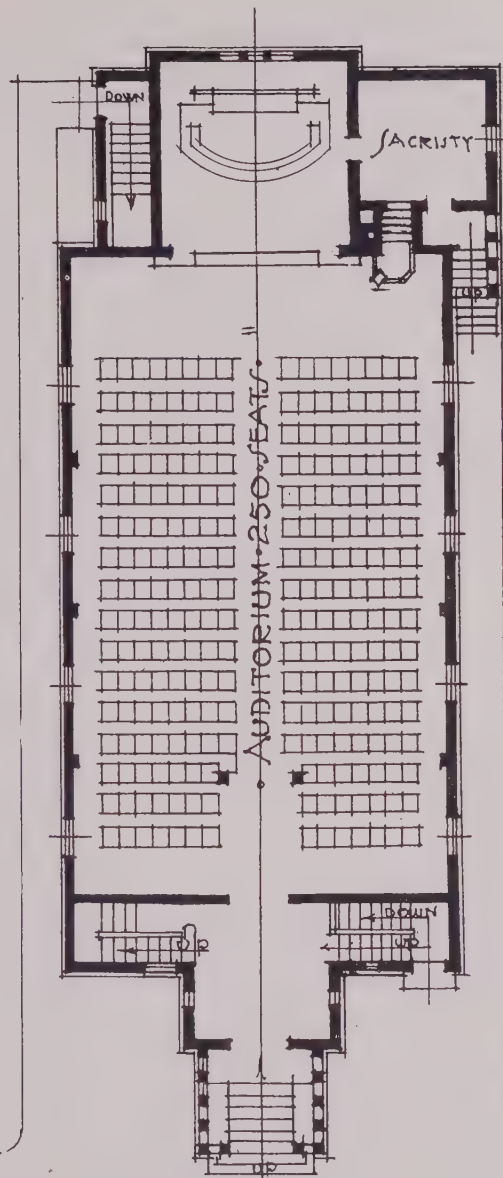


VII

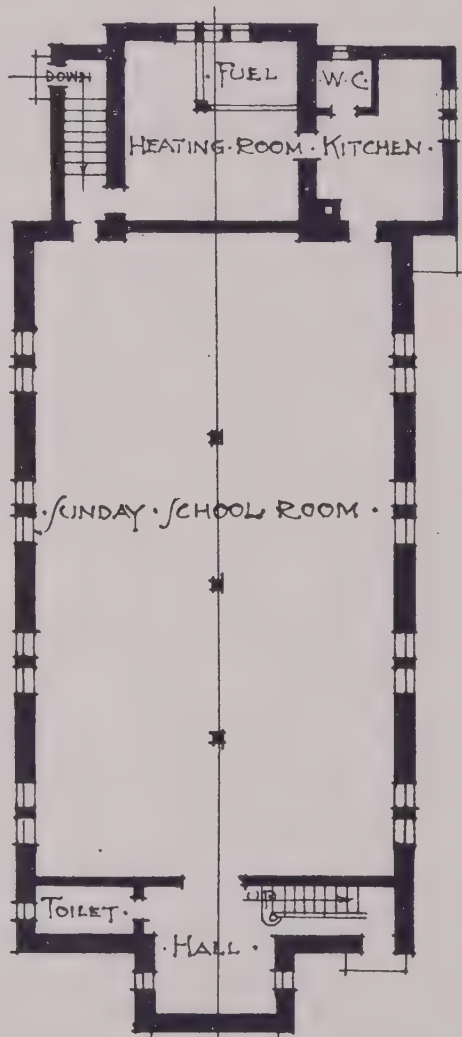


▽ GALLERY FLOOR PLAN ▽

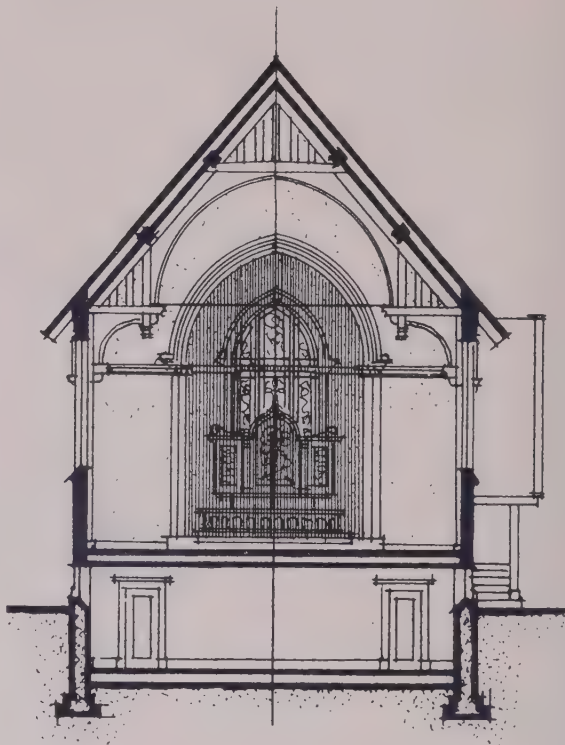
VI



▽ MAIN FLOOR PLAN ▽



▽ BASEMENT PLAN ▽



▽ SECTION ▽

DESIGN VII

"This illustrates a Romanesque church in brick, with cut stone trimmings. Outside walls are shown faced with rough field stones, but can, if it is desired, be laid up in face brick with good effect. The interior walls are to be plastered in large unbroken fields, suitable for painted decorations. The plan is worked out in a simple, straight-forward way with one rectangular formed nave, connected through a cut stone arch with the chancel terminating in a half round apsis. At sides of chancel, and with direct access to this, are sacristy and choir and organ room located. The tower is located at the north side of west front in connection with an entrance hall to nave and stairway to basement. In the tower is a stairway located leading to belfry, and also one to basement. Besides direct access to basement from street level at west front of building, there is another stairway at east end of church leading to heating plant under chancel. The basement is laid out for Sunday school department, heating plant, and other subordinate rooms.

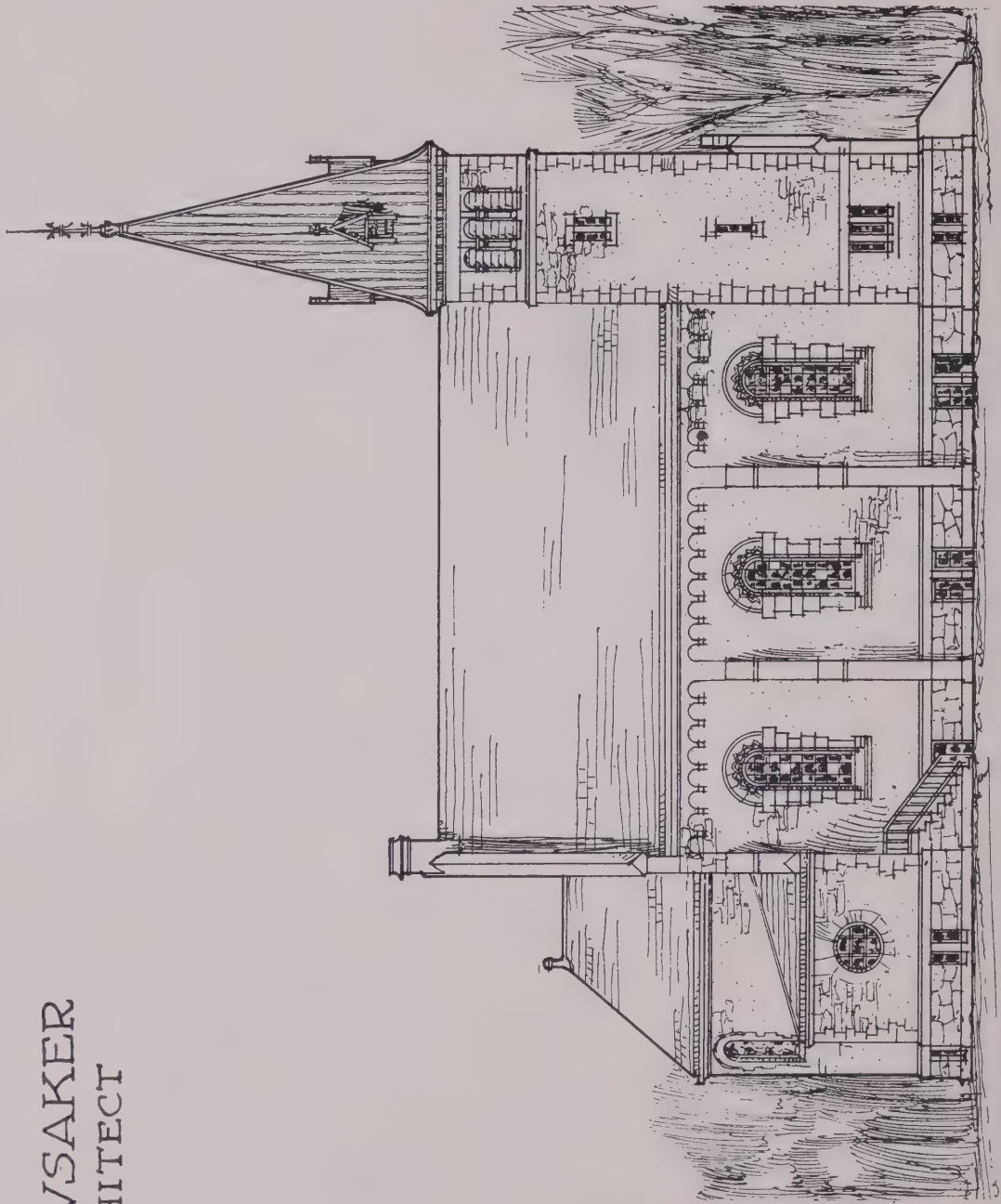
"SEATING CAPACITY. The nave will seat 312 persons; choir and organ room will seat 18 persons, making a total of 330.

"COST. This church can be erected for \$17,800.00, or \$54.00 per seat."

In place of the customary oil painting, note here a plain cross rising over the altar. This together with properly designed art glass windows in apse, forming the altar piece, will furnish a fitting background for altar. On transverse section note the accordeon doors forming partition in basement.

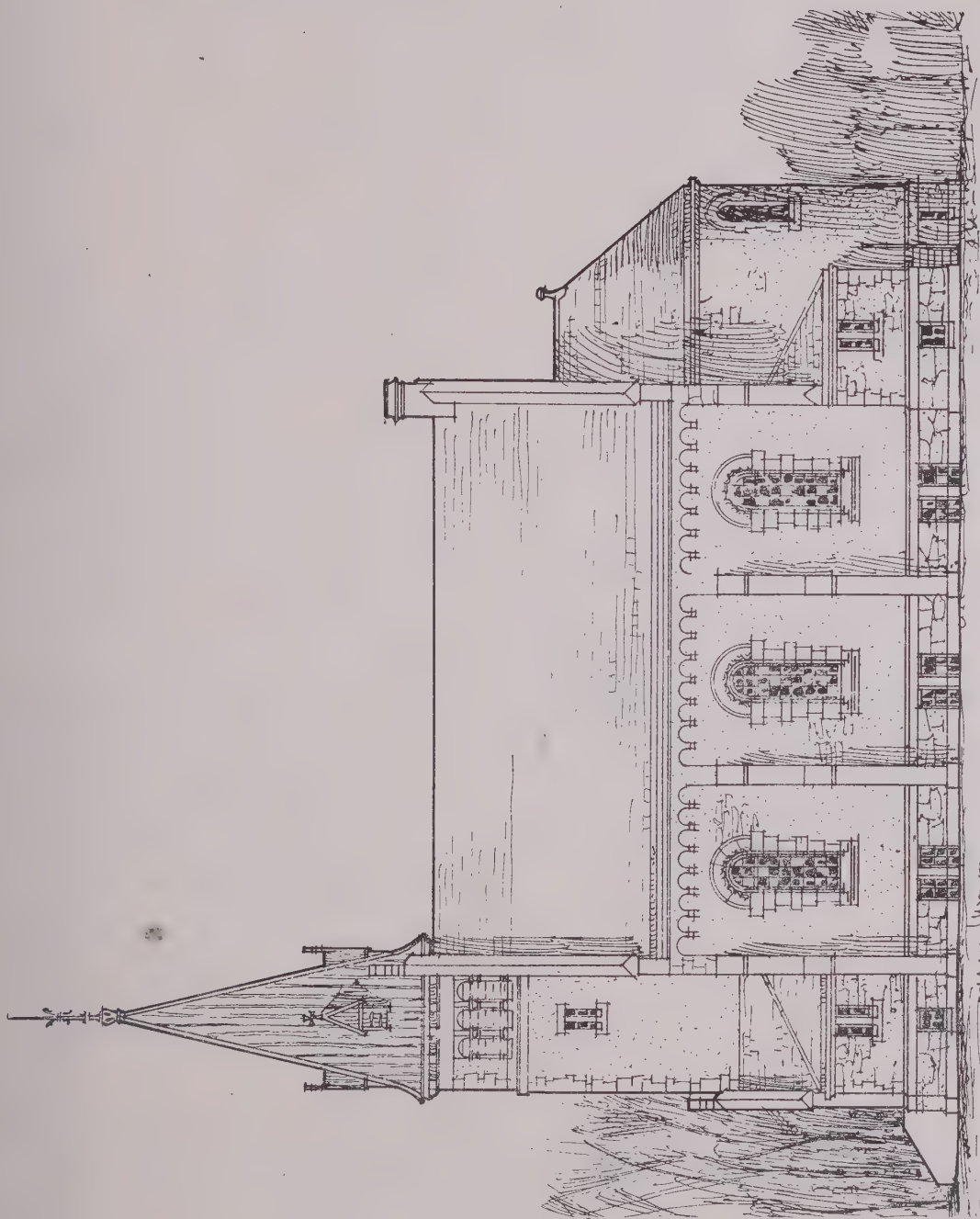
This is, indeed, a beautiful design for a medium sized church, and if furnished with art glass windows to match, this church will in its simplicity and sincerity delight the regular worshipper and be an invitation to the casual visitor to come again.

T. ALVSAKER
ARCHITECT



· SIDE · ELEVATION ·

VIII

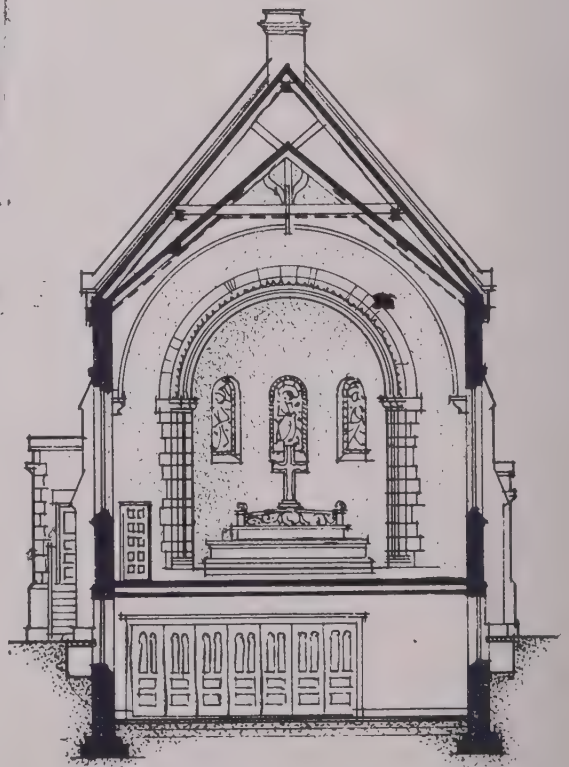


.. SIDE · ELEVATION ·

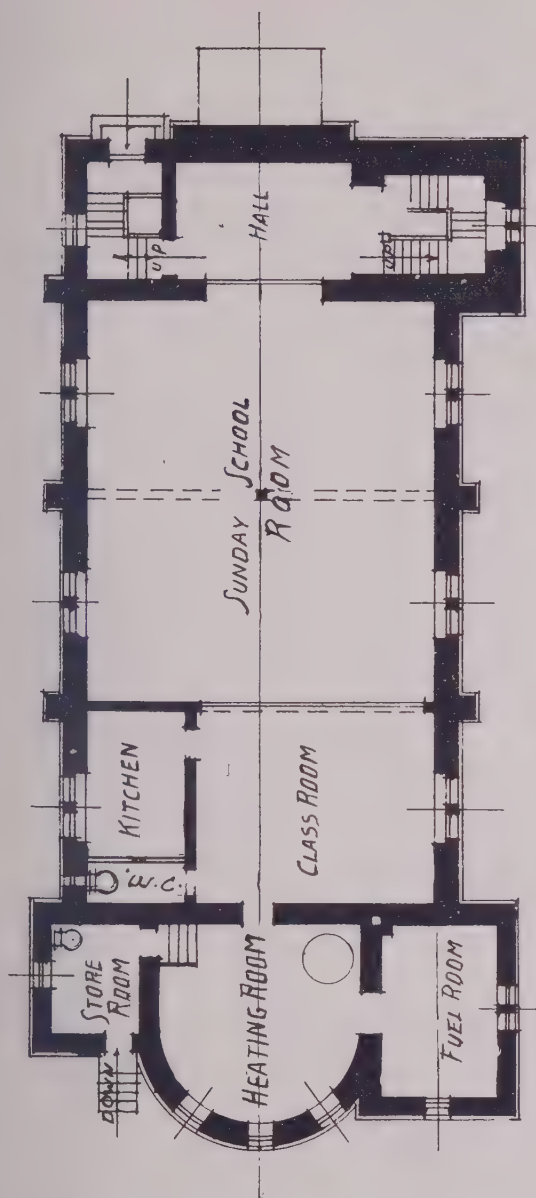
VIII



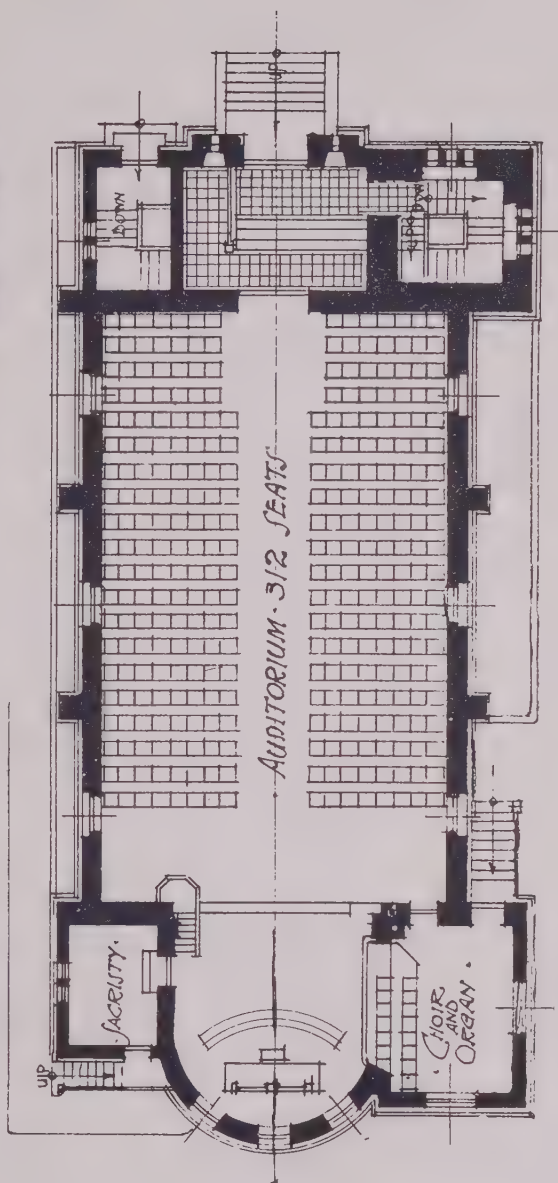
· FRONT ELEVATION ·



· TRANSVERSE SECTION ·



• BASEMENT • PLAN •



MAIN • FLOOR • PLAN •

SCALE



DESIGN VIII

"Here is illustrated a church in modernized Romanesque style, constructed in brick with sparing use of cut stone trimmings. Access to the nave is through two entrances at west front, one through the tower entrance hall and the other from street level; the latter is also connected with a stairway to basement.

"The side aisles are placed outside of the nave in low structures running alongside the walls of the nave. Arched openings in these walls give access from the pews to the side aisles. This is an arrangement used in modern Norwegian churches, and gives a very good architectural effect, both of interior and exterior, besides being economical, as it cuts down the cubic of the building in proportion to floor space. The chancel is terminated as an octagon. Sacristy and waiting room are placed beside chancel with direct access to the nave.

"The basement is designed with rooms for Sunday school and semi-social functions, besides having rooms for heating plant. A stairway from the rear of sanctuary leads from the outside to heating plant.

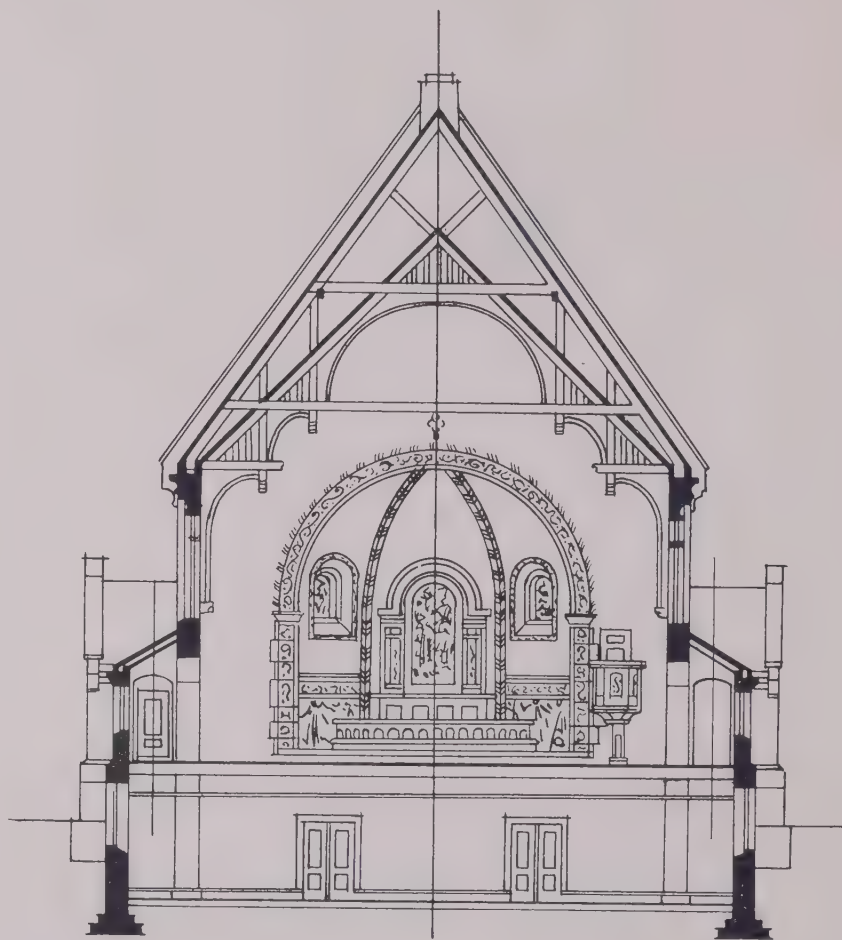
"SEATING CAPACITY. The nave will seat 564 persons. Choir and organ gallery will seat 26 persons making a total of 590 persons.

"COST. This church can be erected for \$34,200.00, or \$58.00 per seat."

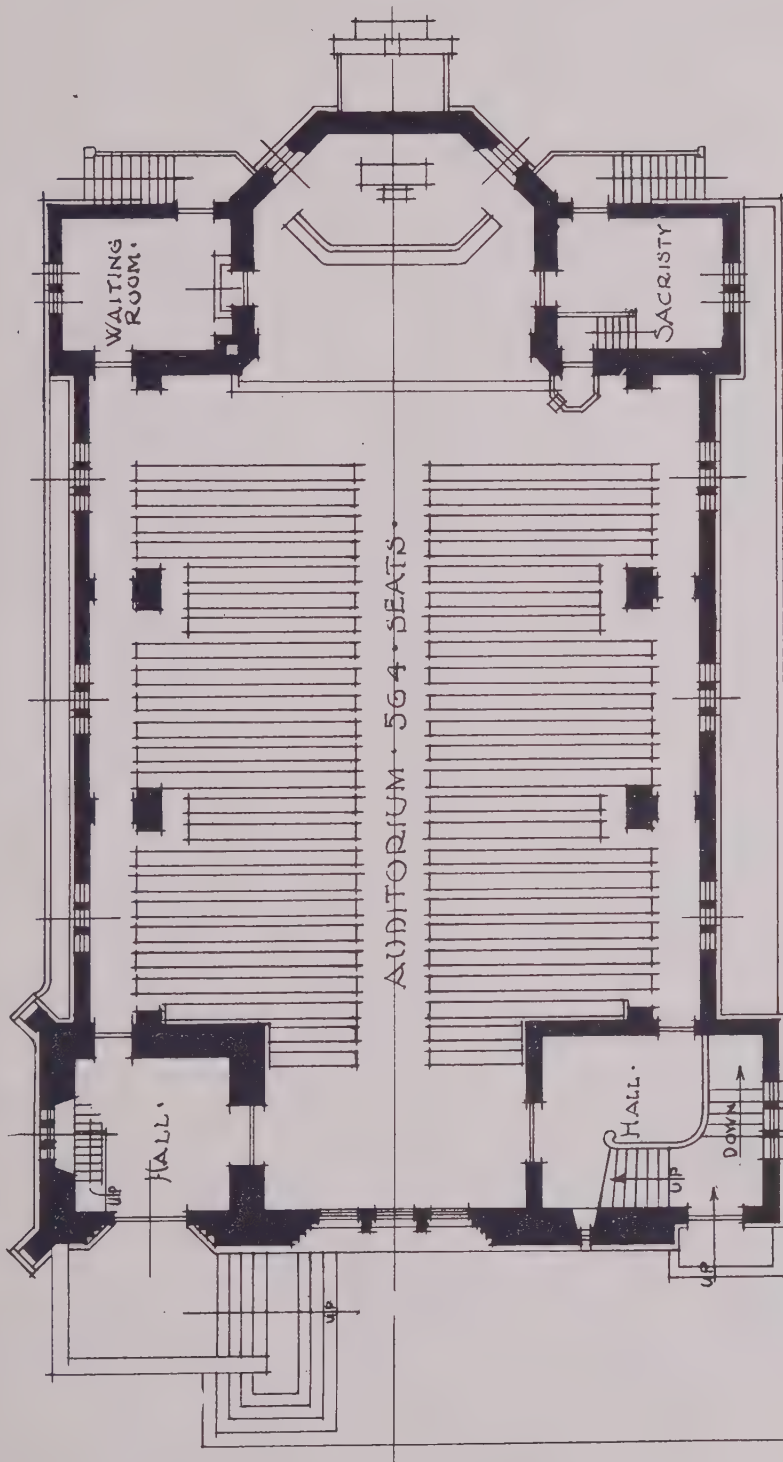
Note the magnificent chancel arch, and the altar piece as it harmoniously blends with the surroundings. This is a church one will like better the longer he sees it and worships in it. Permanency and solid grandeur are outstanding features of it. Note the magnificent front window. Let some of our substantial country congregations replace their temporary frame buildings with this permanent church, and they will feel that at last they are fittingly housed. If it is built in a city, no one would be in doubt as to what sort of structure it might be. Study its features and you will agree with us, and the more you study it the better you will like it.

T. ALVSAKER
ARCHITECT





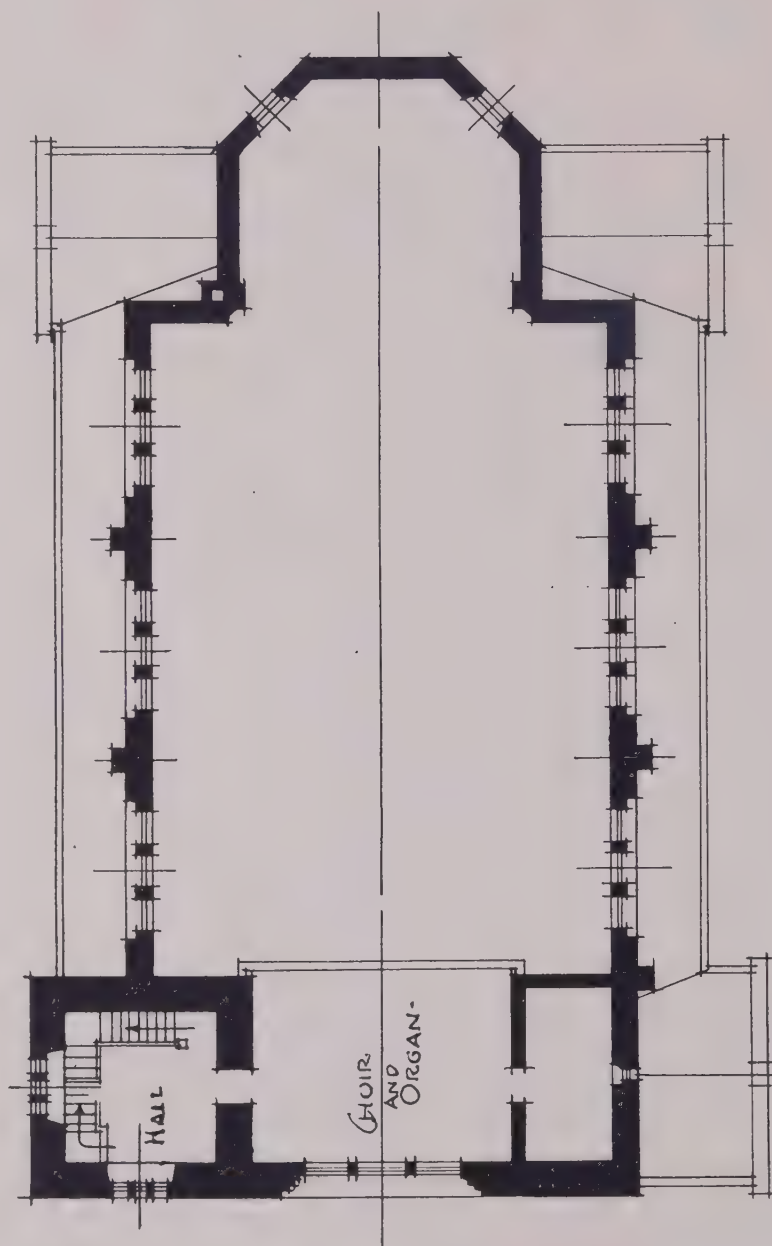
TRANSVERSE SECTION.



MAIN FLOOR PLAN

SCALE



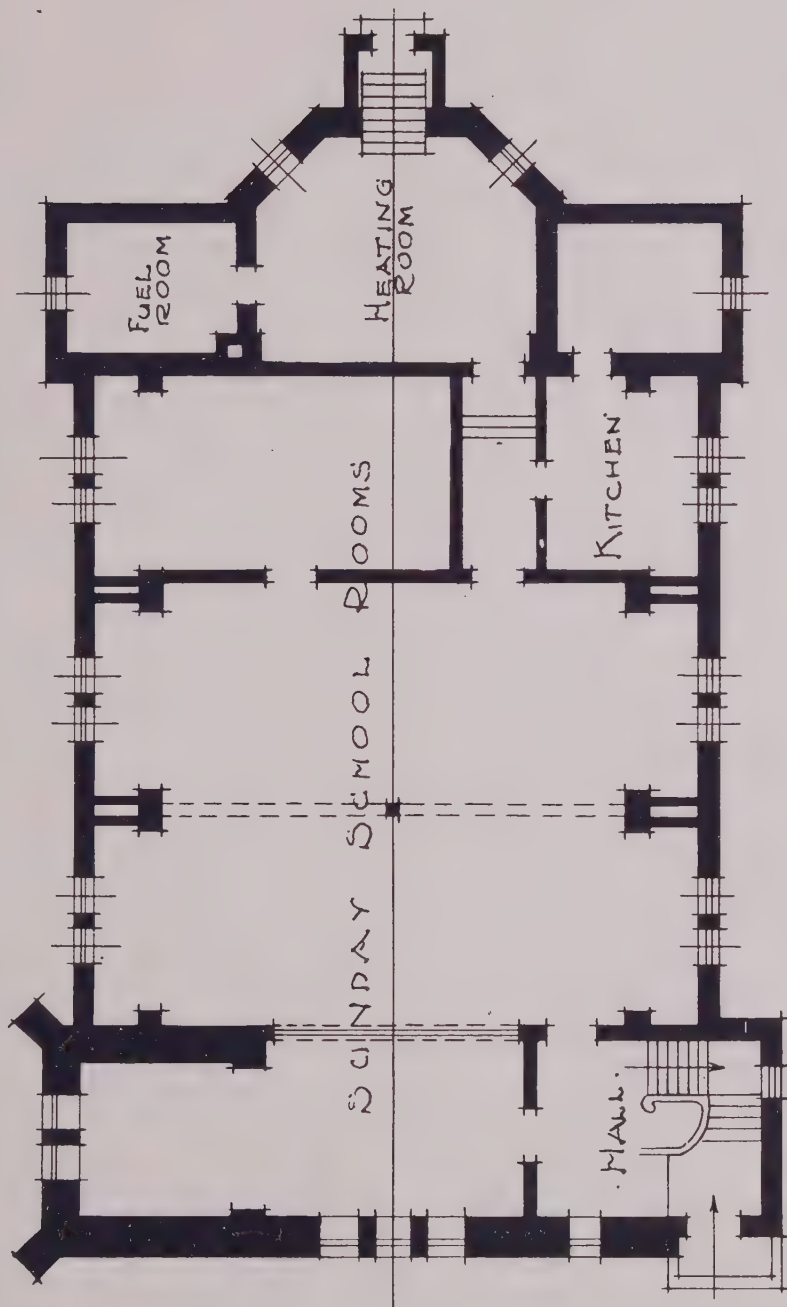


GALLERY PLAN

CHOIR
AND
ORGAN

HALL

VIII



· BASEMENT · PLAN

DESIGN IX

"This design shows a church in Gothic style in brick with cut stone trimmings.

"The main entrance to auditorium is through tower entrance hall. A side entrance at right side of west front leads to auditorium and basement. From the main entrance hall in tower there are two stairways leading direct to Sunday school department in basement. Two stairways from the west end of nave lead to choir and organ gallery above.

"The basement is designed with rooms for Sunday school department, semi-social functions, and heating plant, with auxiliary rooms.

"SEATING CAPACITY. The nave will seat 416 persons. Gallery will seat 70 persons, making a total of 486.

"COST. This church can be erected for \$26,500.00, or \$54.53 per seat."

Of the various designs in this collection we would point this one out as the one coming nearest our ideal of what a Lutheran church should look like, both as to exterior and interior. It seems to combine most excellently churchliness with practical utility.

Note the cruci-form plan, with transepts extending but little beyond the general width of the church, thus making it possible to erect it on a narrow city lot, and at the same time permitting the altar to be seen from every seat in transept. The organ and choir are placed where they should be, in the gallery.

Note the quiet beauty of the pointed arch opening into a spacious chancel, extending on either side of sanctuary to the apse. Note also fine vaulting over apse.

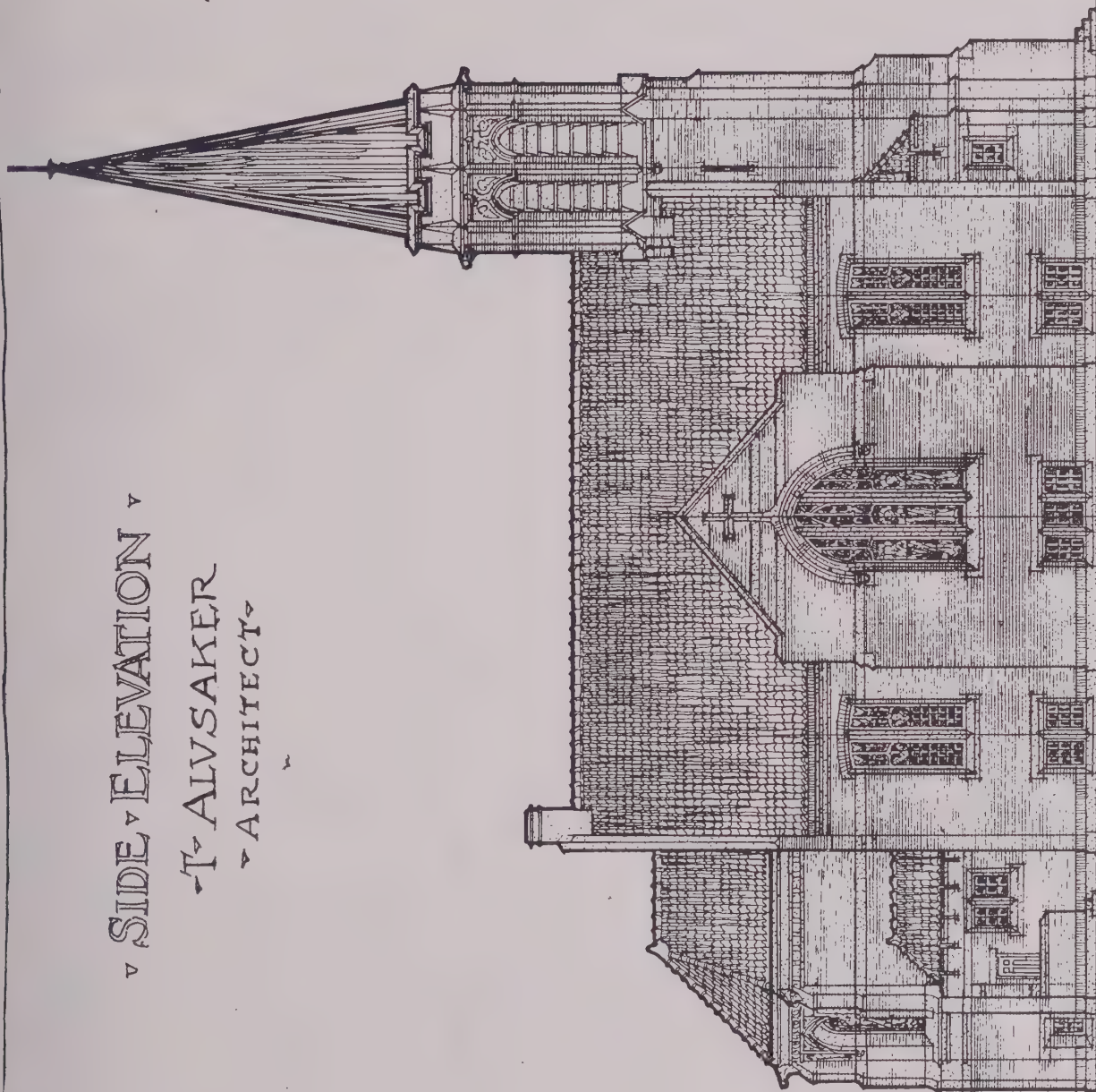
The stately beauty, quiet grandeur, lightness and yet strength of construction, and the idea of growth and height embodied in the structure as a whole are characteristics of the Gothic style, consistently and successfully carried out in every detail of this church.

About half of the basement wall is above the ground, and high basement windows admit an abundance of light and pure air into Sunday school rooms. This is a most important feature. In the planning of many churches one may on this point see a serious mistake made, the basement being a dark and dingy place, altogether out of keeping with the bright, cheerful Gospel to be taught the children in the Sunday school. Really, it may be doubted whether a Sunday school can be successfully carried on in a dark, damp, cheerless, cellar-like place, called a church basement though it be. While for several weighty reasons the Sunday school should not, ordinarily, be conducted in the church auditorium, this arrangement would be far less objectionable than relegating it to such unsuitable quarters. But why not build the basement well above ground and provide plenty of light and air and as much sunshine as possible in our church basements? Why not try to keep above the sod as long as possible? These things we should bear in mind when we build our church basement.

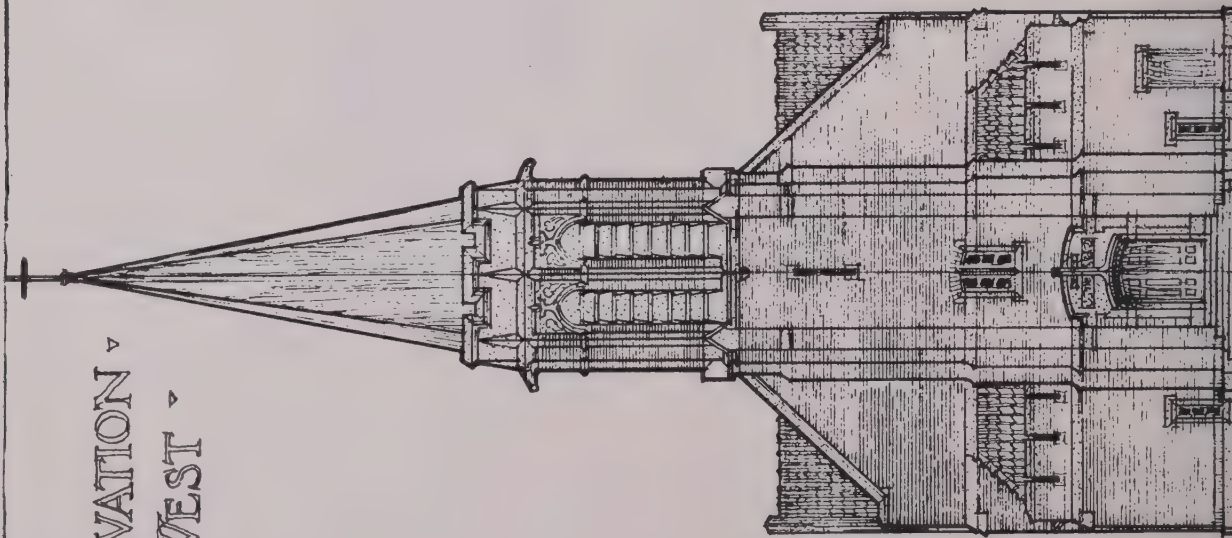
▷ SIDE ▷ ELEVATION ▷

▷ T. ALVSAKER

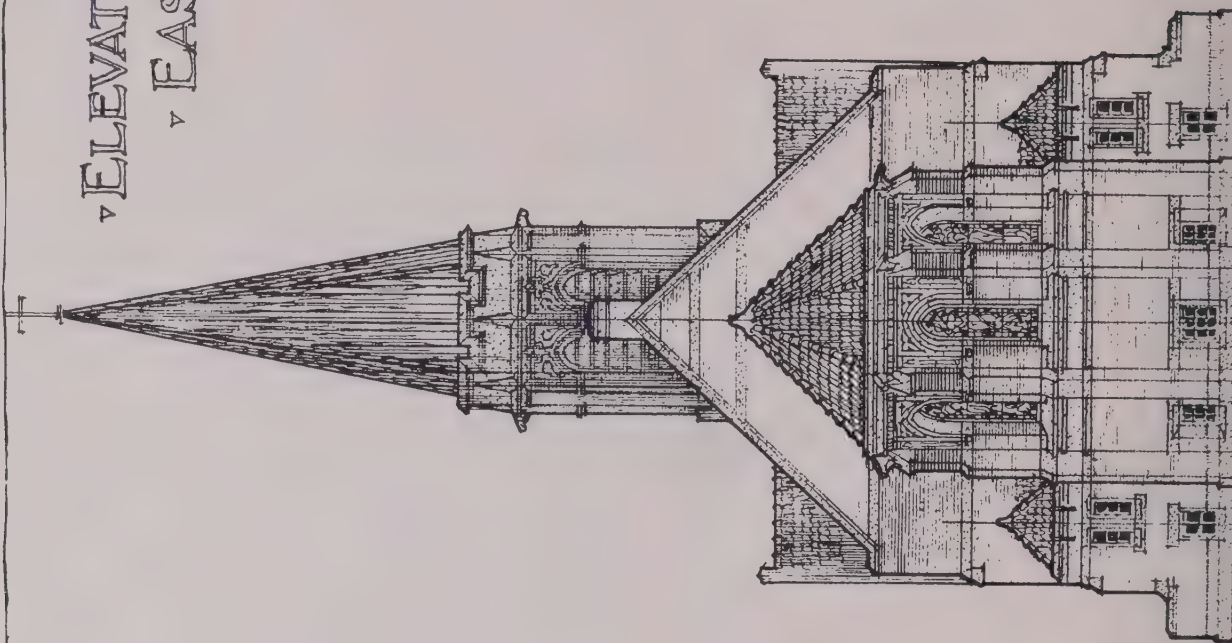
▷ ARCHITECT ▷



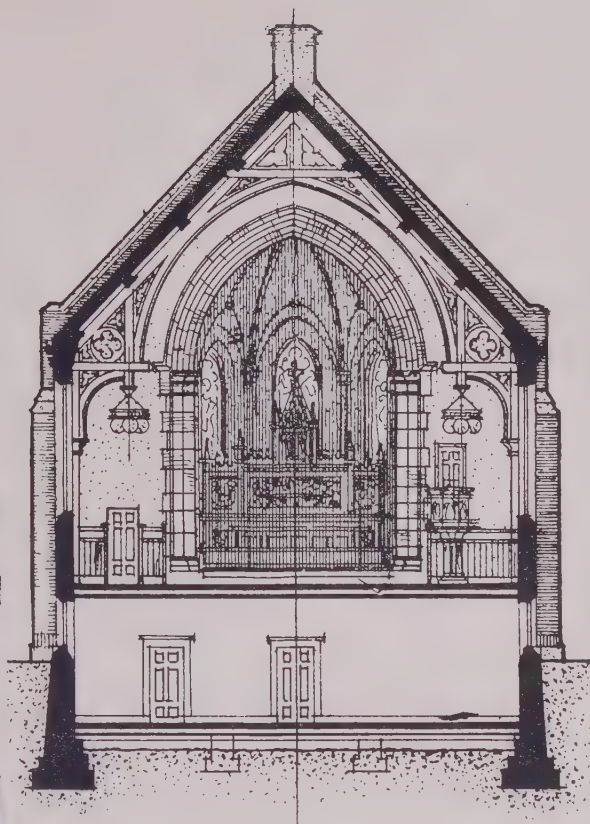
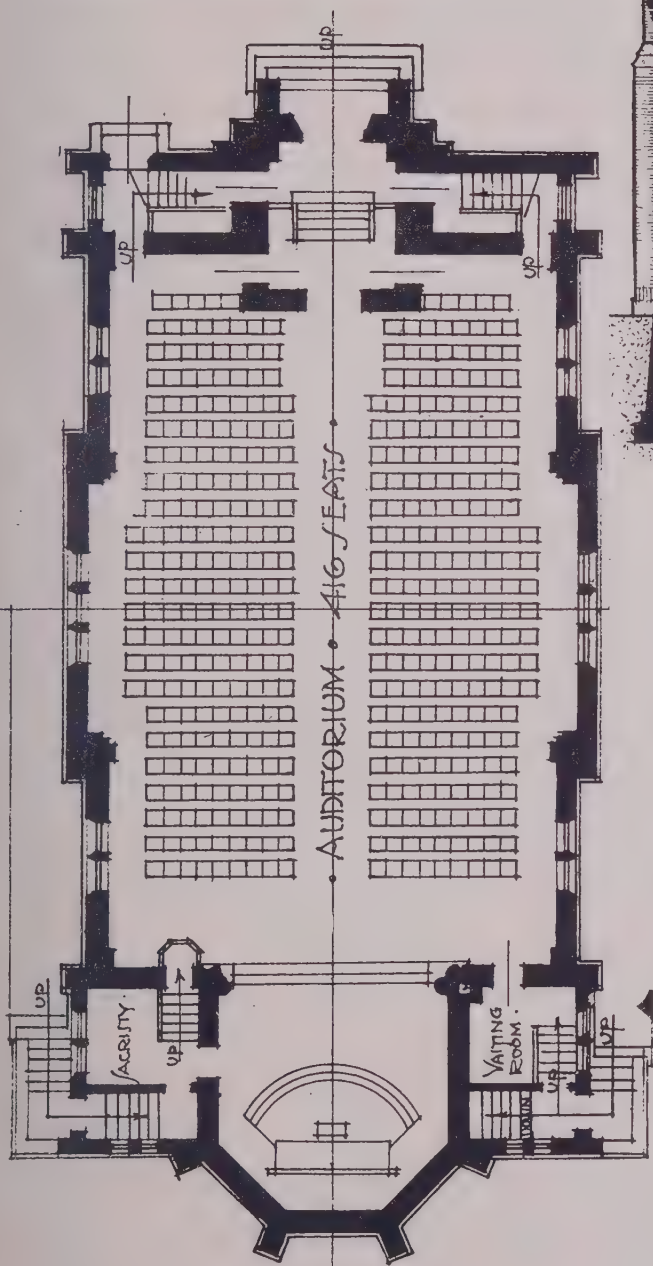
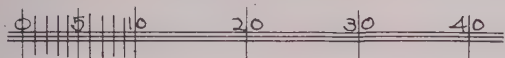
▷ ELEVATION ▷
▷ WEST ▷



▷ ELEVATION ▷
▷ EAST ▷



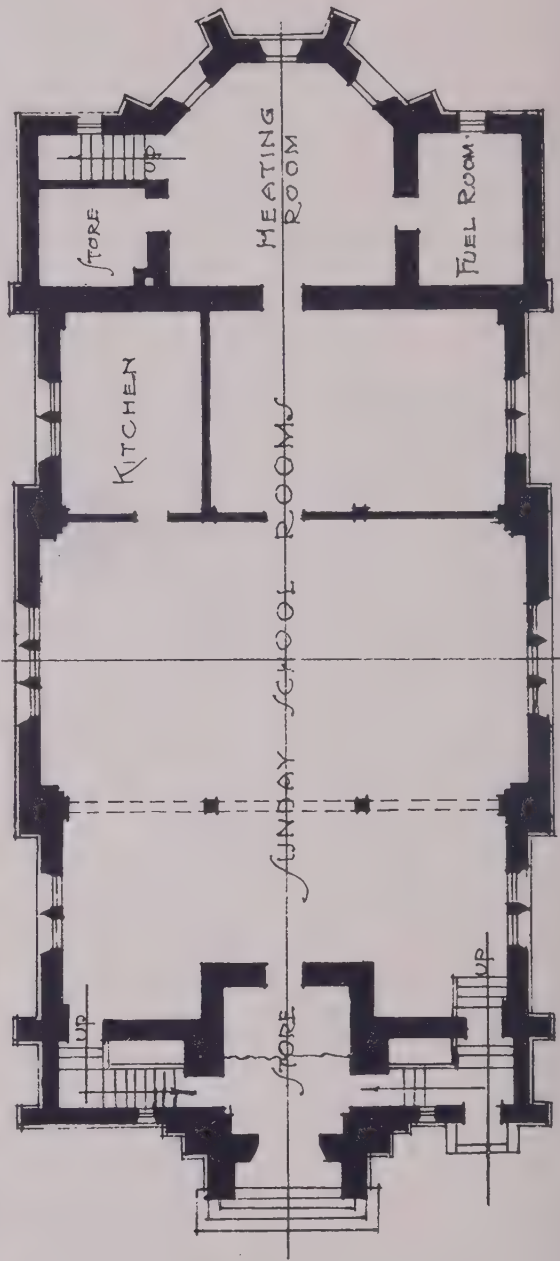
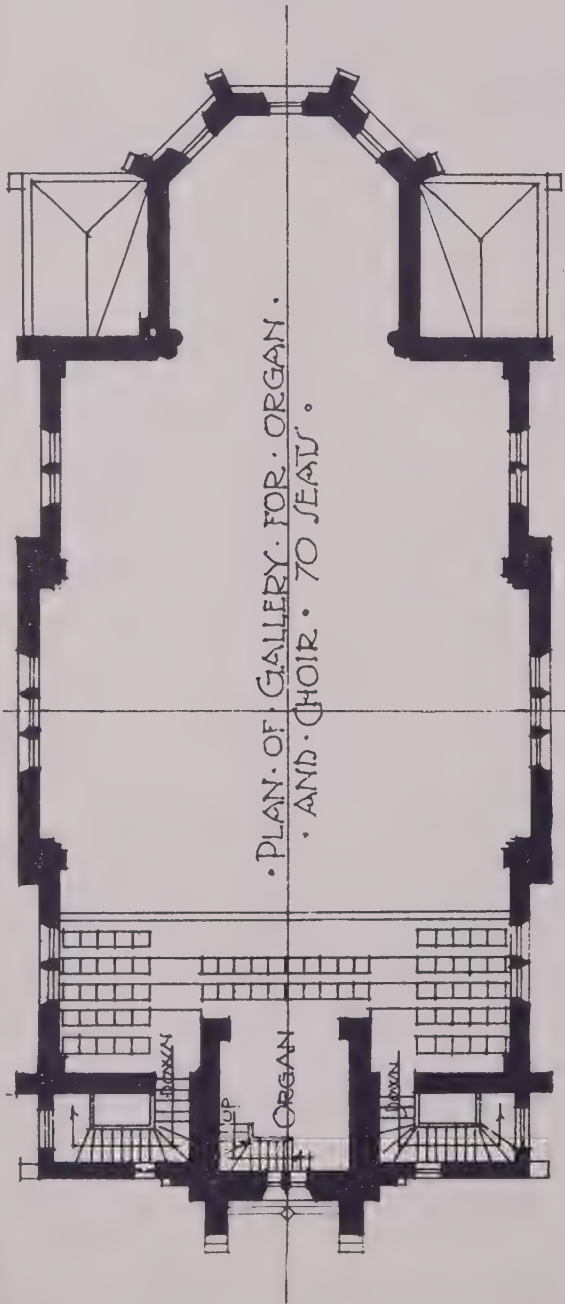
SCALE



SECTION

MAIN FLOOR PLAN

IX



▽ BASEMENT FLOOR PLAN ▽

DESIGNS X, XI, XII

"These plates illustrate churches in brick and cut stone trimmings. Plans and sections for these churches are designed by me* over perspectives of churches built by architects Alban & Fisher, St. Paul, Minn. This was done at the request of Pastor Oluf Glasøe for the purpose of showing our ideas of suitable plans for Lutheran congregations in connection with the exteriors of known churches.

"Of course, their perspectives give only an approximate representation of churches built according to these plans, as they show many changes in arrangement of entrance halls and stairways from original plans of the churches illustrated.

"All stairways to basement are built into the structure, avoiding all open and unprotected outside wells otherwise required for these stairs.

"Basements are designed with rooms for Sunday school department, semi-social functions and heating plant with auxiliary rooms."

*T. Alvsaker (note by Author).

DESIGN X

SEATING CAPACITY. The nave will seat 475 persons, choir and organ gallery will seat 127 persons, making a total of 602 seats.

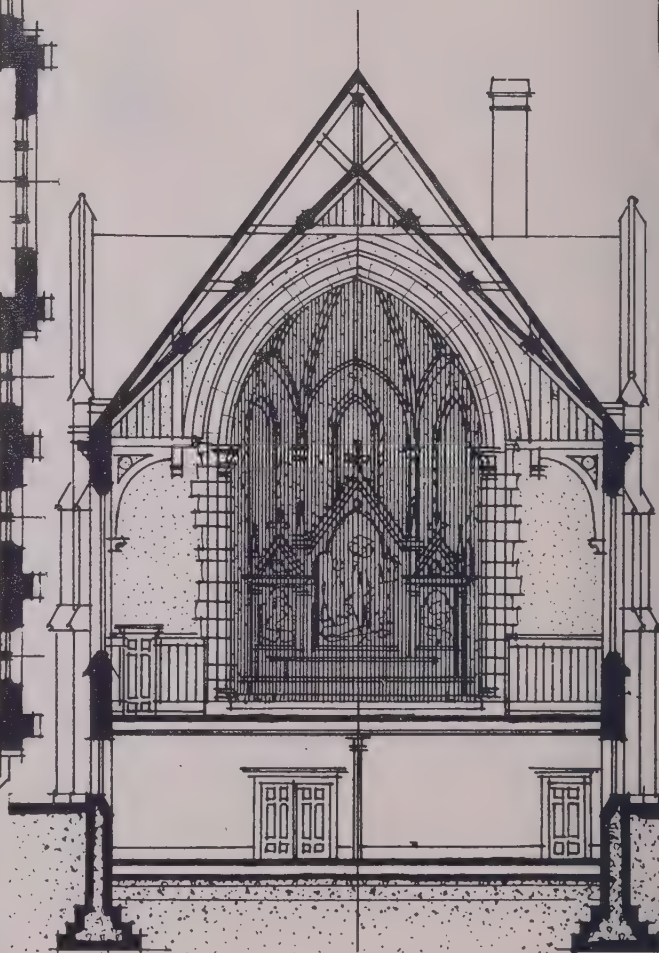
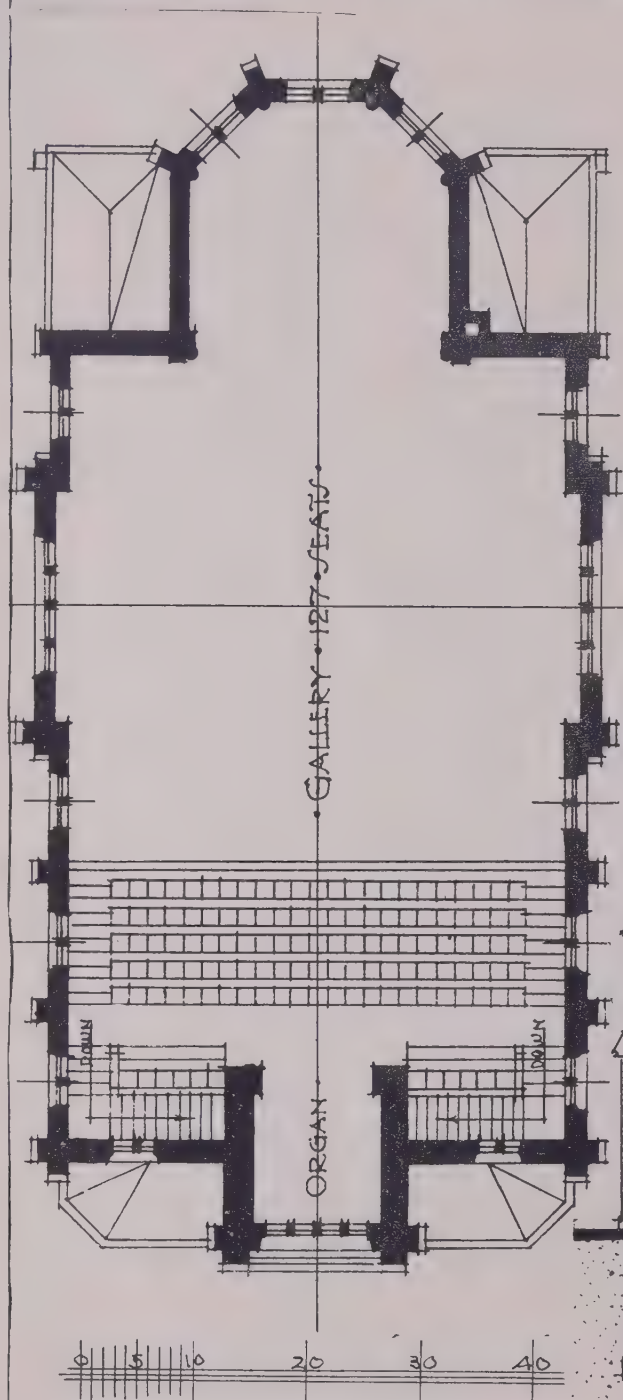
COST. This church can be erected for \$32,500.00 or \$54.00 per seat.



▽ PERSPECTIVE ▽

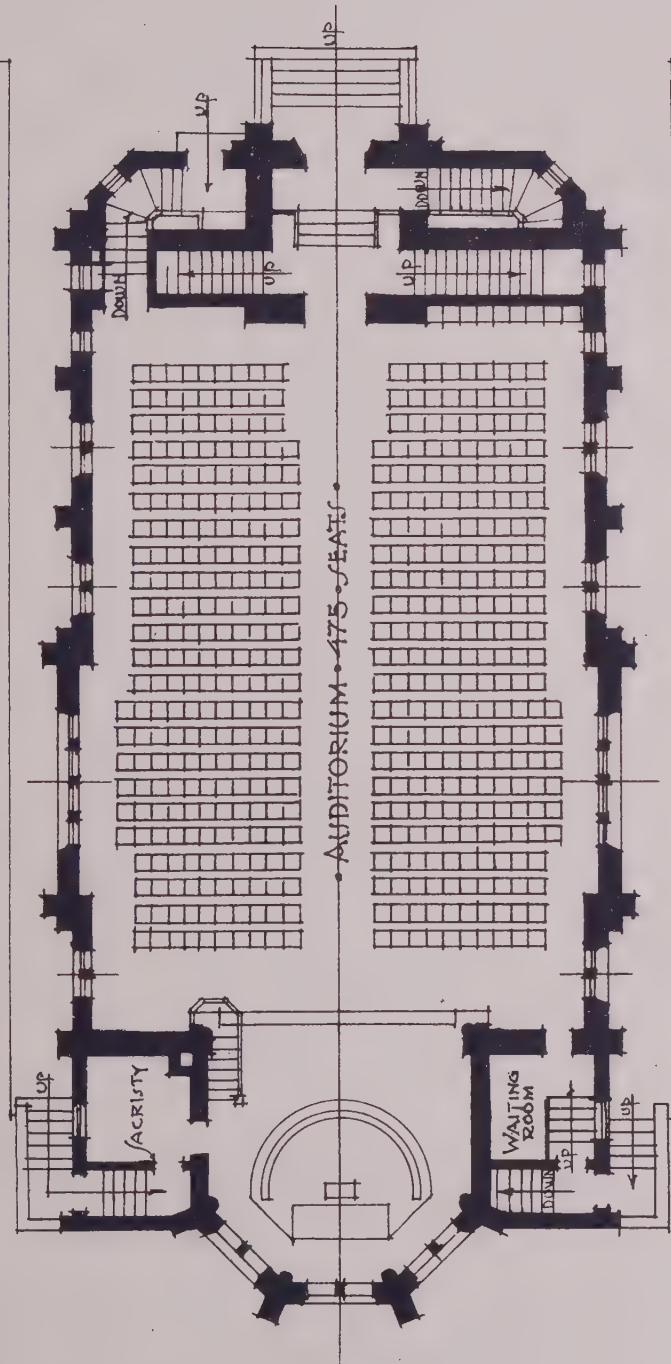
▷ GALLERY ▷ FLOOR ▷ PLAN ▷

▷ T. ALVSAKER
▷ ARCHITECT ▷

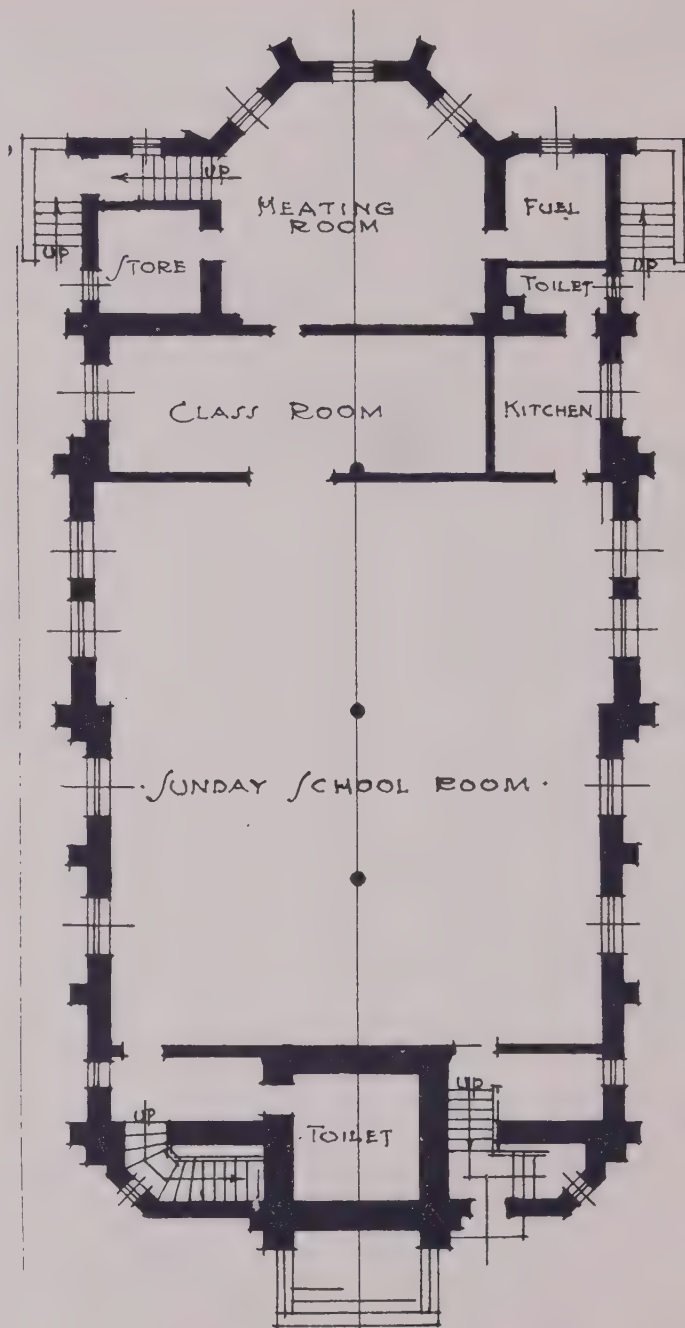


▷ TRANSVERSE ▷ SECTION ▷

X



▷ MAIN FLOOR ▷ PLAN ▷



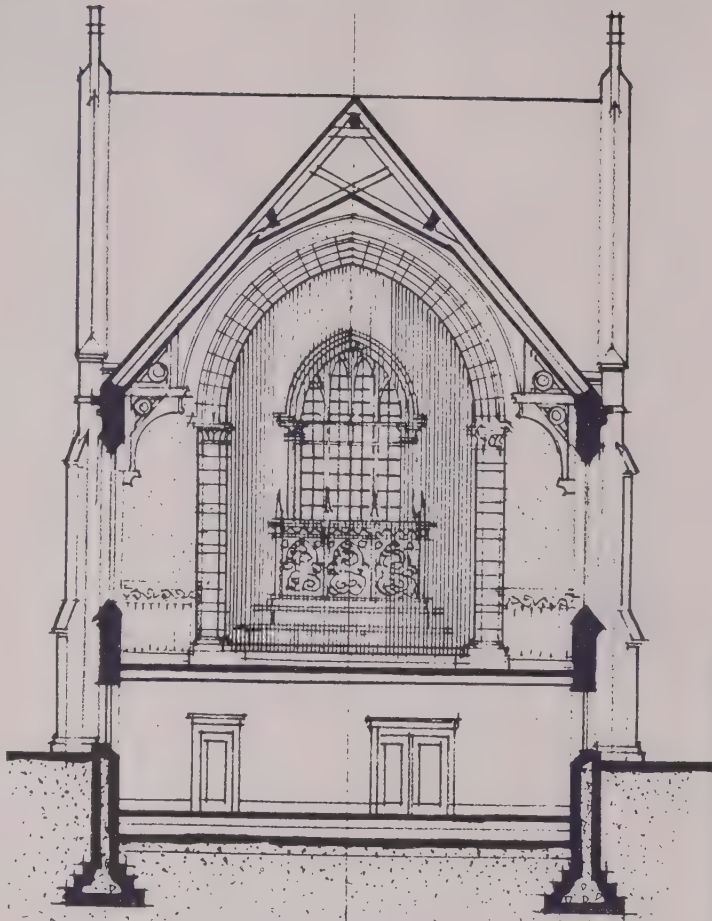
▽ BASEMENT FLOOR PLAN ▽

DESIGN XI

SEATING CAPACITY. The nave will seat 464 persons, choir and organ gallery will seat 26 persons, making a total of 490 seats.

COST. This church can be erected for \$30,000.00 or \$61.20 per seat.

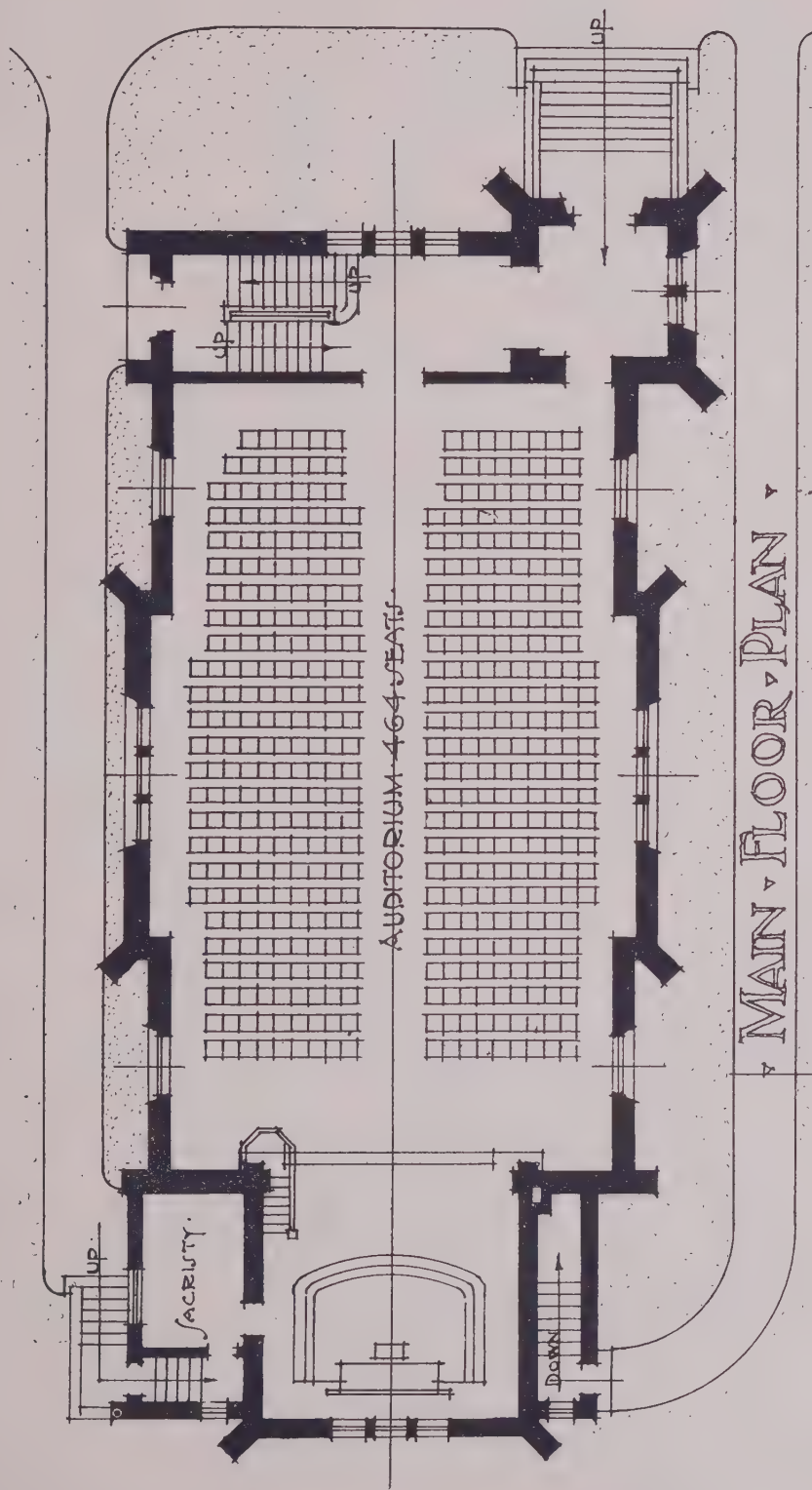
T. ALVSAKER
ARCHITECT



TRANSVERSE SECTION

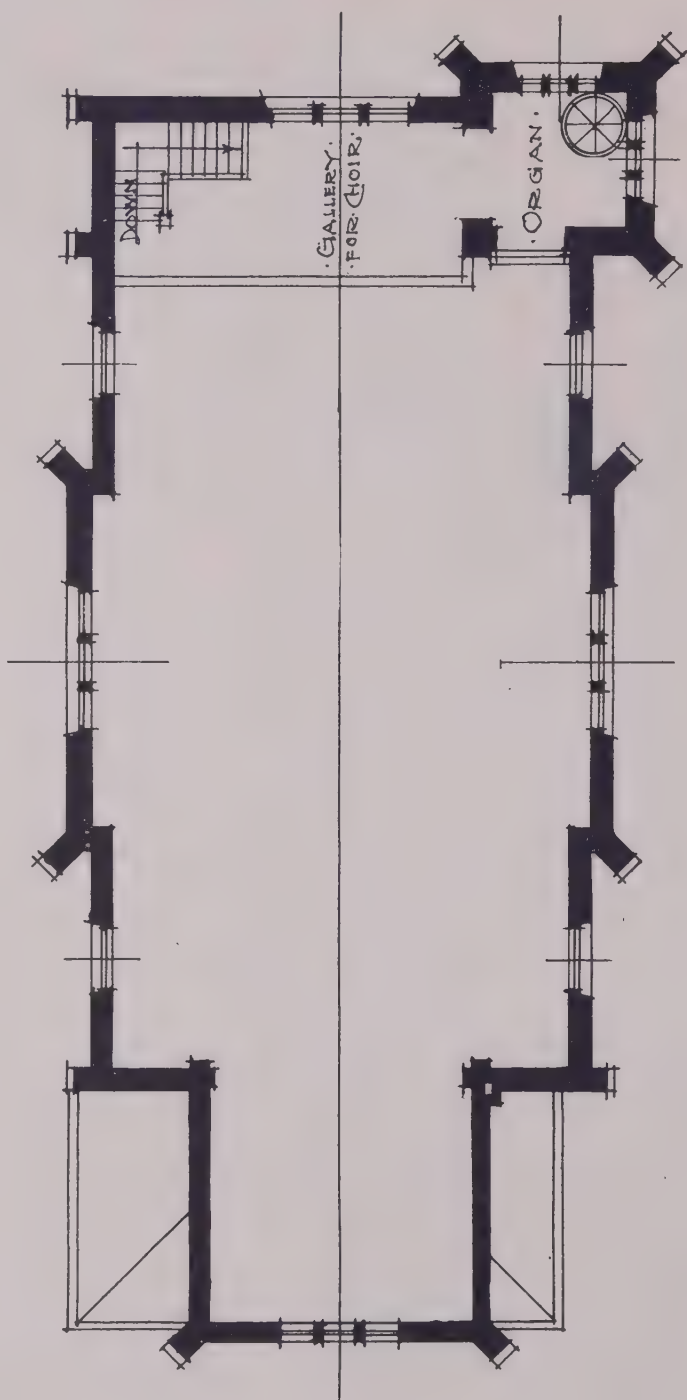


PERSPECTIVE

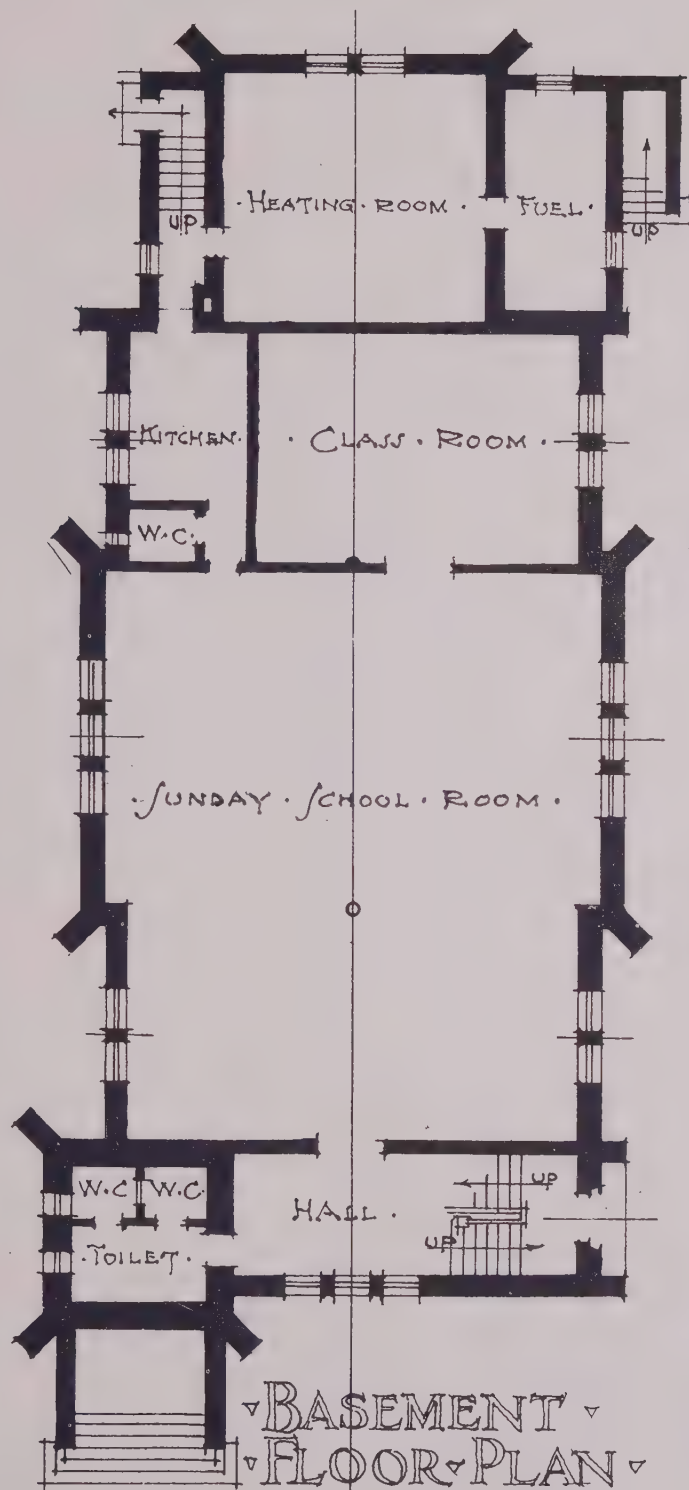


SCALE





▼ GALLERY ▼ FLOOR ▼ PLAN ▼



DESIGN XII

"SEATING CAPACITY. The nave will seat 489 persons. Choir and organ gallery will seat 26 persons, making a total of 515 seats.

"COST. This church can be erected for \$31,300.00, or \$60.75 per seat.

"It should be remembered that all special arrangements that the congregations may wish or local conditions demand, cannot be treated in design as shown here, where only general conditions can be considered. All such special arrangements have to be worked out directly between congregations and their architect."

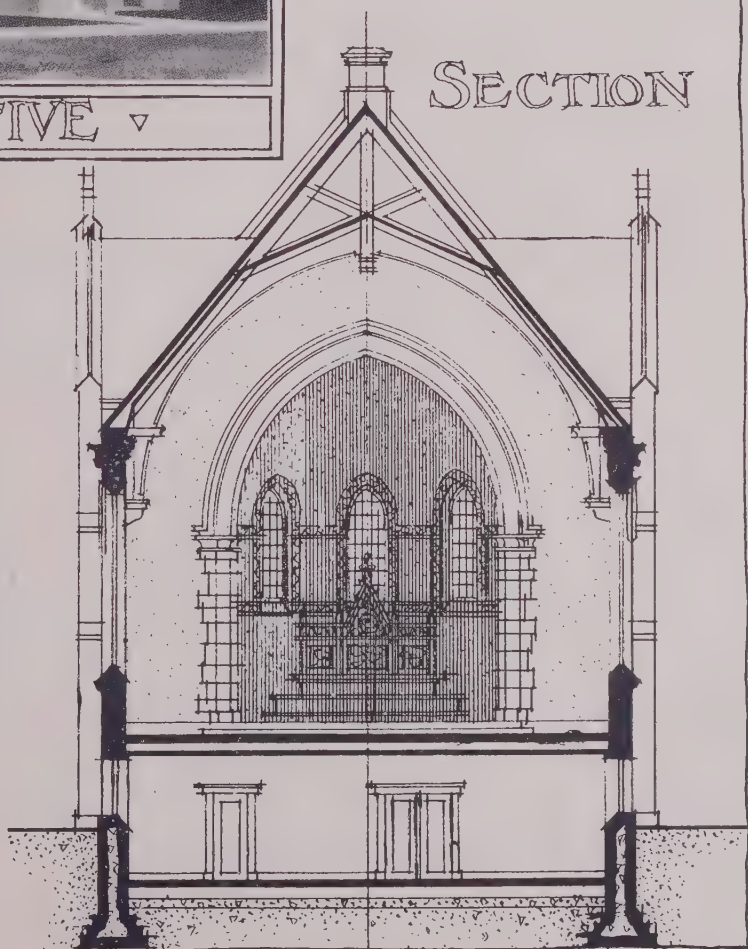
In this connection read pages 102-103.

▼ T. ALVSAKER
▼ ARCHITECT ▼

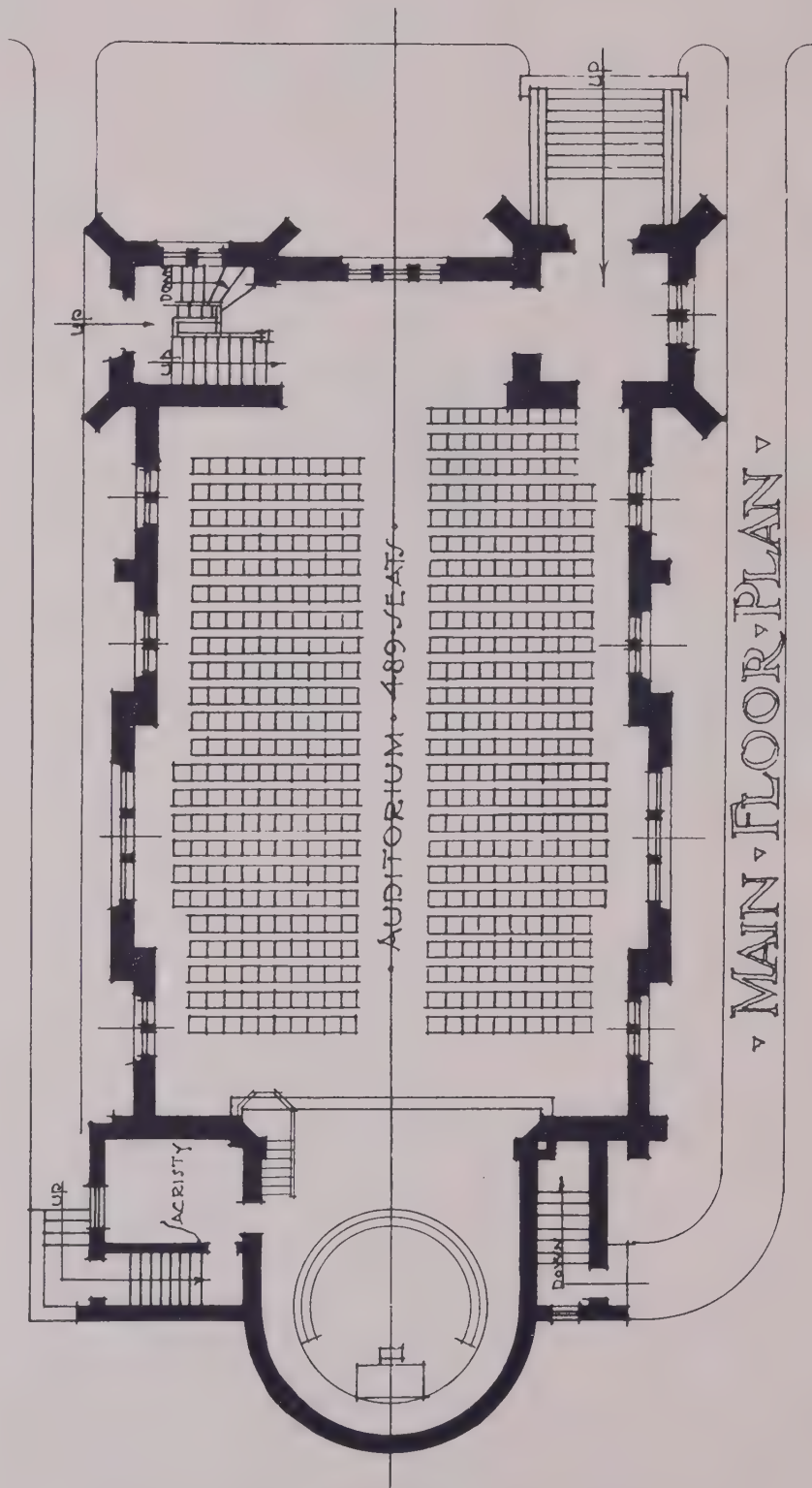


▼ PERSPECTIVE ▼

SECTION

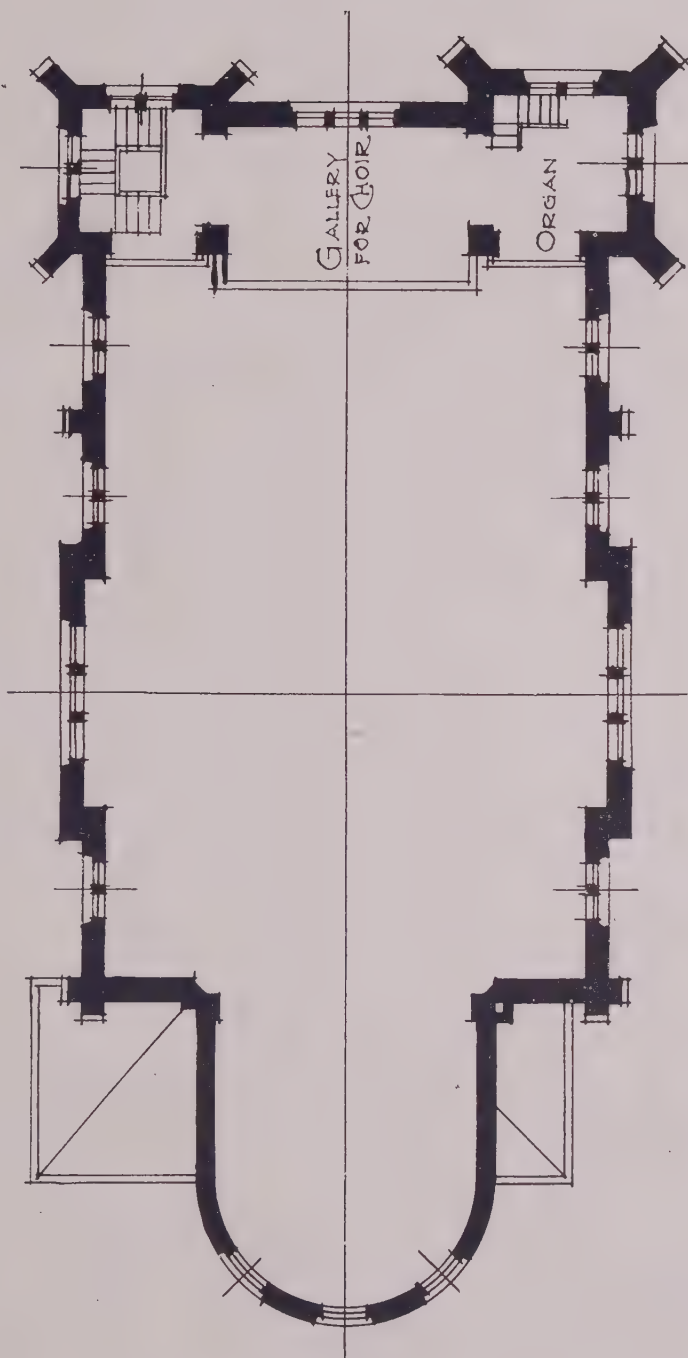


XIII

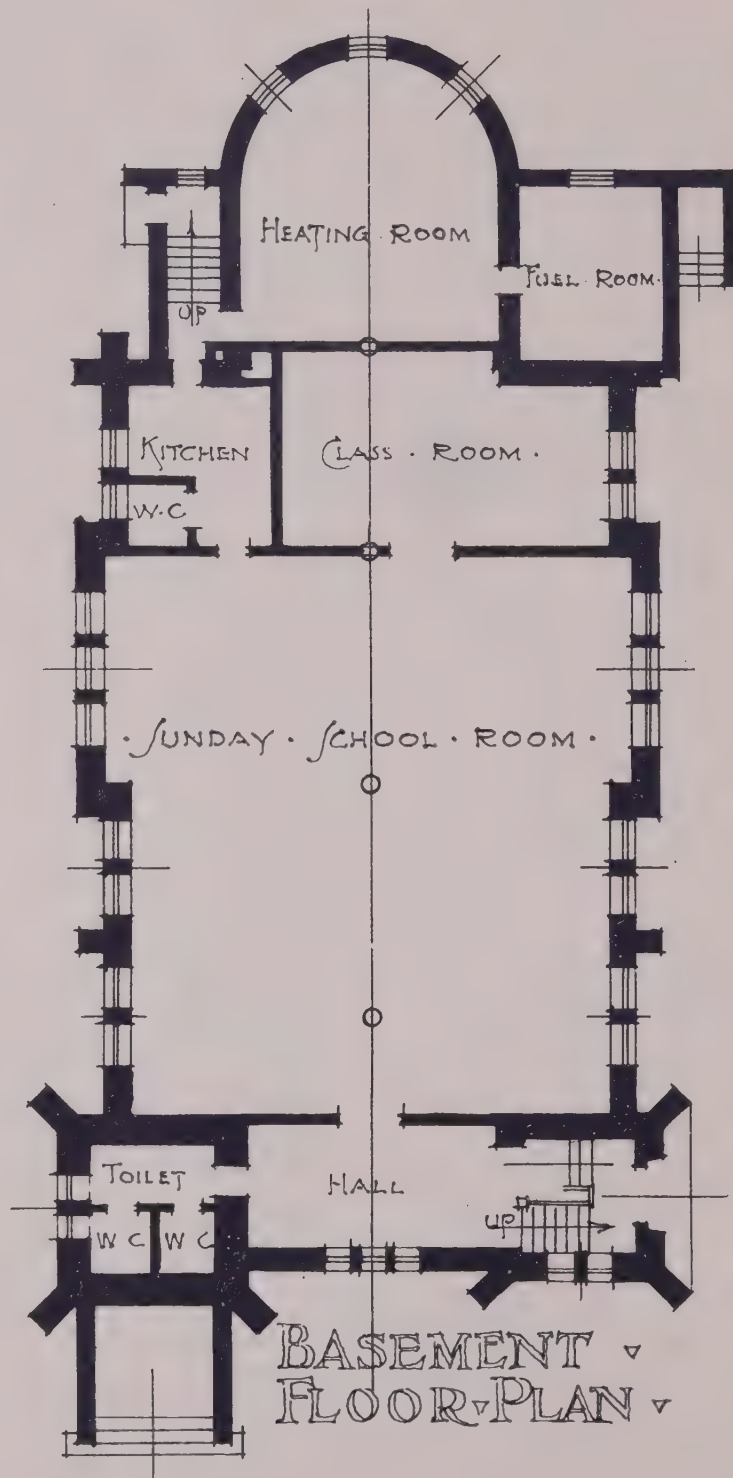


▷ MAIN FLOOR PLAN ▷

SCALE 0 5 10 20 30 40 50



▽ GALLERY ▽ FLOOR ▽ PLAN ▽



DESIGN XIII

This shows a small Gothic church with tower centrally located at west front. This church is designed especially to meet the needs of mission congregations. It is a well proportioned, roomy church, which may be built at a comparatively small cost.

In order to keep the cost as low as possible, this church is designed with a horizontal, plastered ceiling and without basement. The chancel could be improved upon by being made two feet wider, without greatly increasing cost.

There is no room reserved for choir or organ; but an organ can be placed, as shown on floor plan, at front of the nave.

The church is to be heated by a stove placed by the north wall of nave. The chimney might also be placed at corner formed by nave and chancel, thus bringing it nearer ridge of roof.

SEATING CAPACITY. The nave will seat 136 persons.

COST. This church can be erected for \$2,650.00, or \$19.40 per seat.



◊ SOUTH ◊ ELEVATION ◊

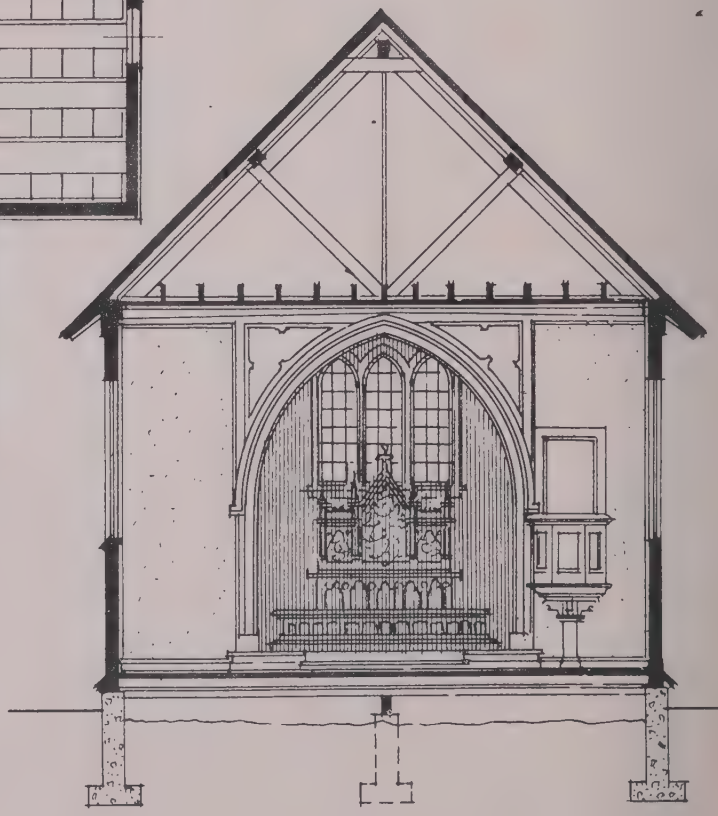
XIII





SCALE

▼ FLOOR PLAN ▼



▼ SECTION ▼

XIII

CHURCH FURNISHINGS

INSTALLING appropriate furniture in a church is a matter requiring care and good taste just as much as designing the church. In general, the furniture of a church, even to the hymn board, light fixtures and hardware should correspond to the church building; that is, be designed in the same style. It must also in color and grade be in keeping with the interior color scheme of the church, and not more elaborately ornate or severe than the building itself. It goes without saying that there must be no pretense or sham in the furniture. If it is made of plain pine, do not grain it in imitation of oak or paint it to look like black walnut. If soft wood with fine natural grain is used, stain and varnish it to match the woodwork of the church.

ALTAR

The first piece of furniture needed is an altar. In chapels and small churches a temporary altar may be made by anyone having a square, a saw, a hammer and a few nails. It may be made of common lumber and covered with cloth of appropriate color. There should be a white, clean cloth over the altar table. Such improvised altar will serve until the congregation or some individual can provide something better.

"While the altar is the chief piece of furniture in a Lutheran church and hence subject to greater effort at ornamentation than anything else, it must not, in an otherwise plain church, be overloaded with ornaments. Balance and proportion must never be lost sight of."

Quite generally our people like to have an oil painting in the central niche of the altar. In most cases such painting represents an event in the life of Christ. This way of beautifying the altar and sanctuary is commendable. But such painting must be a work of art, otherwise it will do more harm than good. Frequently one may see terrible travesties on art set up in this most holy place, causing pain and distraction even in the most devout of worshippers. It would be far better to place a plain cross (this may be cut out of gilt paper) where the painting should be, until such time when someone in the congregation will donate a real work of art to adorn the altar of the Lord.

In some of our churches one may see in place

of the usual oil painting a statue set up in the central niche of the altar. When these statues represent Christ, as for instance Thorvaldsen's "Come Unto Me!" they are quite appropriate and edifying. But from what one may see in some of our churches it may not be amiss to suggest that great care be taken to have the statue fit well into the niche.

ALTAR RAIL

The altar rail is as essential as the altar. It protects the sanctuary proper against thoughtless trespassers. In our Mother Church of Norway none but those who were consecrated to the holy office of the ministry were allowed to officiate inside the altar rail. With the upholstered kneeler as part of, it is also quite necessary during communion service and other services. In design it must correspond to altar and pulpit, and to style of church generally.

PULPIT

In many of our churches the pulpit is an ill fitting piece of furniture. In trying to remedy this matter some have done away with it altogether and substituted for it a common desk, or speaker's stand, and this again, naturally, has worked its way to the center of the chancel, under the chancel arch, thus breaking up the symbolic arrangement with reference to one another of the Means of Grace in the chancel. Instead of discarding the pulpit just because it had not been made and placed right, let us rather design it properly and place it where it belongs and it will be found to be a most appropriate and significant piece of furniture. Like the gown of the pastor and the choir members, the pulpit conceals the man, while the "ambassador of Christ" proclaims the word from God. A mistake frequently made is building the pulpit too high. It is bad for speaker and nearest hearers alike, and it also is unsightly.

Provided the architect designing the church knows and is in sympathy with Lutheran church custom and architecture, it should be left to him also to design altar, altar rail and pulpit, and, we might add, pew ends, hymn board and even lighting fixtures and hardware. In this way alone can

perfect harmony throughout in the design of these things be secured.

BAPTISMAL FONT

While it is deplorably common in the city that parents, instead of bringing their children to church for baptism, ask the pastor to come to their home to administer the Sacrament, it is yet the rule in the country that the children of the congregation are baptized in the church. Hence we here find the baptismal font occupying the proper place in the church as well as in the faith and practice of the congregation. Quite generally, also, an individual member will desire to present to the church a baptismal font as a gift.

"To meet such needs and pious promptings, artists and manufacturers of church furniture have provided beautiful fonts to suit every taste and purse. But here also, the requirements of harmony must be met. Simple wood fonts with a silver baptismal bowl, in plain design, will be suitable for some churches, while splendidly hand-carved pieces of art and fonts in marble may properly belong in others." Scripture passages, such as: "Suffer the little children to come unto Me!" are sometimes placed on the font. In marble, the image of a lamb is often chiseled on the cover, reminding one of the admonition: "Feed My lambs!" The cover of a baptismal font should correspond to the base.

PEW

One of the important matters to be settled in connection with the furnishing of the church is the installation of proper seats. There is considerable range between the empty nail kegs with boards across and the fine quarter-sawed oak pews. The little mission church in the country usually starts with the nail kegs. Or some local carpenter will utilize board remnants to make benches, generally without rests for back. Or a limited number of common chairs will be provided, with the aforementioned benches to make up the deficiency. Cheap and fairly serviceable home-made seats with rests for back may sometimes be seen, too. But the hope and endeavor of every congregation is to have proper seats in the church.

When the question finally arises, quite generally the opinions differ as to what kind of seats. Often someone will advocate opera chairs, or "auditorium chairs." These chairs have many features to commend them. But they remind too forcibly of the "dress circle" and "parquet" to be admitted into the house of God. Besides they may be noisy when raised or lowered, and no more comfortable than well-made pews. In churches,

however, where the church features have been done away with; where there is no sanctuary and no Sacraments; where the "preacher" and the soloists are the performers; where the idea of entertainment is crowding out the worship of God; where even the architecture of the building has everything arranged in a circle around the speaker, and God and His Means of Grace are crowded into a niche or corner, if not crowded out altogether—in such "churches" auditorium chairs may be quite appropriate.

But, fortunately, our people like to see a sharp distinction made, even to the seats, between a house of public worship and a house of public entertainment, between a house where God and His Means of Grace are the center of attraction and a house where everything is focussed on a popular speaker. For this reason our congregations, where individual notions are not dominant, want pews, well made pews, as soon as they can afford them and the church requires fixed seats.

In churches built on the long nave plan, the question of circular pews will not come up. In price these pews run 30% higher than straight pews, and thus a large extra expense is eliminated.

In ordering pews, it should be remembered that, in design, the ends must correspond to style of church and the rest of the furniture. Then the pew body—seat and back—must be so made as to be comfortable. To this end the seat of the pew must be shaped properly and the back curved. The old pew with the straight-seat and straight-back is not wanted now, except in churches "where sitting is in the nature of a penance rather than a privilege." Pew bodies with flat back and flat seat, with proper incline of both, may be quite comfortable. But the most comfortable pew is the one with correctly shaped seat and a true-curve back. The pew with the compound-curve back or the back bent into an angle cutting into the occupant's backbone somewhere should be avoided. Such pews may happen to fit some backs and hence be fairly comfortable to such, but to others again they are an instrument of torture.

The pews for the choir may be made so as to have front half of seat attached to the rear half by hinges, so that when the choir rises this front half may be raised and folded back. This arrangement gives the singers more standing room.

BELL

A fine church bell is, both in city and country, an important factor in our public worship. It calls us to church. It joins with the congregation in vibrations of joy, and it tolls with solemn, mournful beats as a member is followed to the last resting place. It always speaks to us from on high,

from the realms of the spirit, as it were. Hence we do not feel that our church is quite complete without a bell.

But in buying a bell great care should be exercised that no mere "kettle" is foisted upon the purchaser. Quite often an individual member of the congregation comes to the pastor and offers to donate a bell to the church, and such is a laudable impulse and offer, indeed. But often such person may not realize fully what it means as a financial proposition, and it sometimes happens that a bell too small for a church bell or of inferior quality is the result. The pastor, however, should here help out with good advice, so that no school house bell, but a church bell of proper quality and pitch (A, A flat or G) is hung in the belfry. There is a great difference in the pitch of bells—it depends on size—but even greater difference in quality of tone.

When a fine bell is placed in the belfry, the pastor should instruct the sexton when and how to ring it. Generally among us it is being rung as though fire was threatening the community and an alarm is being sounded. There are ways of ringing it by which the church bell may be made to "speak a various language." There are correct ways of using a bell as there are wrong ways.

ORGAN

The organ is quite indispensable in a church. In chapels and small frame churches a reed organ is the proper kind, of course. Such an organ can now be bought for a sum to suit the purse of even the poorest congregation. A reed organ with piccolo, violin, or flute reeds should be avoided, as these fine reeds become out of tune by the least dust settling on them. If, however, such, when

they become discordant, be drawn out and the dust wiped off with a dry cloth and then replaced, there will be no trouble on their account.

Organs are now manufactured under various new names purporting to be equal in power and quality to pipe organs, but much cheaper. They are in reality pretty much the same as good reed organs, excepting that they cost more.

The organ which is the ambition of every congregation, as soon as conditions justify it, is the pipe organ, the "queen of musical instruments." Frequently we see congregations buy a pipe organ, while in their church there is no place for it, or before they can afford to get one worth installing. A pipe organ capable of rendering good and reliable service must be well made and will cost considerable money. It is far better to have a good reed organ than a cheap pipe organ. The latter will nearly always be defective in some respect. But a musical instrument, to render proper service as such, must be in proper condition in all respects.

Where the bellows is worked by hand power there is more or less trouble all the time. Either there is no one willing to crawl into the little hole minus light and air to "pump", or the bellows squeaks or leaks or at best furnishes a fitful power. Some use a gasoline engine to furnish the required power. But this engine is a noisy machine, and even though it be placed in a basement room all its own it will disturb somewhat, especially when the church windows are open. But in the country it is the only available power to rely upon. In the city or town, where there is a city water system or an electric light and power plant, the matter of a silent and reliable power for the pipe organ is easily and economically solved by installing a motor.

THE BUILDING COMMITTEE'S TASK

ON beginning its work, the building committee of a congregation is confronted with several difficulties. The first of these is, or should at least be, to determine the seating capacity of the proposed church. To do this well, present conditions and future contingencies have to be carefully weighed.

Then the committee must ascertain what the funds are on hand and in sight, together with what may be coming as a result of this or that circumstance, of which not the least important is the success which the committee may have in building a church that pleases those people who have hitherto appeared indifferent. There is hardly anyone who will not contribute something toward a beautiful church in the neighborhood. Very many of the apparently indifferent outsiders have taken that position because pastor or congregation or church building or church practices or all these together appear to them too much like the world. They do not see how they could be benefitted by associating with those who are no better—as they see it—than they themselves. But let them see that the church actually produces desirable results, then they will be attracted and their help will be forthcoming. It is indeed interesting to observe how this quite generally proves true, so much so, that even the building committee may safely rely on this rule applying also in the case of church building. If the outsider sees that a real church, a house of God, representing what is good, beautiful and holy, is going up in the neighborhood, he will be glad to have the subscription list come also to him—and where his treasure thus goes, his heart will be also.

The next is to determine the main features of such a church. On this point the individual notions will be found to differ widely. One member may have his mind fully made up that a certain feature must be incorporated in the plans. Another may be just as insistent on some other and perhaps antagonistic feature. One member may have no ideas as to what the church should be, but is interested only as a carpenter or builder, or perhaps in getting the largest possible church for the smallest amount, without regard to exterior or interior appearance. But, as stated before, a church should not be built according to individual notions.

Here is what a building committee, realizing its responsibilities, did: They selected an architect who had by previous examples shown that he understood construction and design, that he was in sympathy with the best thought and feeling in his art, that he had respect and reverence for the principles and traditions of the Lutheran faith, and thus would approach the task in the right spirit and would be likely to carry it through to a successful conclusion. With him the committee spent several months in studying the history and symbolism of church building by means of a series of illustrated lectures, which the architect delivered, followed by discussions in which the members took part. The result is one of the most beautiful churches in the Northwest. These men approached the problem with some sense of its importance and a desire to learn; and the result was worth the cost.

But all building committees may not have such opportunities, but they should certainly give the problem before them such thought and time as it deserves and approach it in the proper way. They should at least not entrust the planning to some local carpenter or contractor, but go to an architect who is competent to help them, tell him what kind of a church site they have, what seating capacity the church should have, what amount they expect to build for, in a general way what kind of a church they have in mind, while at the same time they are ready to be shown something better, and whether it is intended that the church is to be a temporary building or a permanent structure of brick or stone. The architect will then prepare for them a preliminary sketch of such a church, and the committee will after studying it return such sketch, with suggestions as to alterations desired. The architect will make a new sketch embodying changes pointed out and forward this to committee for approval. When the sketch is finally satisfactory in every way, the architect will prepare working drawings and blueprints with specifications as to every detail of building, ready to submit to any competent contractor or builder for bids.

The architect should also design all furniture for such church and would be able to give good advice as to stained glass windows, lighting fixtures, hardware, etc. In this way only will the

building, when completed and furnished, be a consistent and harmonious whole. Not only will a church thus designed and constructed with trained judgment and good taste be architecturally correct and a joy and inspiration to the community, but the completed church will cost less than it would have done if the committee had blundered along in the usual groping way and had finally left matters pretty much in the hands of a local builder. This is not saying anything derogatory of the builder. The architect and the builder do not belong in the same category. Each has his own special field. Building is a trade; architecture is an art.

Sometimes it may appear as if a building erected according to plans of an architect costs more than what a local builder would erect it for according to his own plans. Naturally so. The architect has figured in every detail and presents plans for a completed building, including necessary decorations, while the local builder's plans, naturally, without proper regard for requirements of art, though starting with a lower initial cost, will require changes and extras as the work progresses, so that the final cost of the building will equal or even exceed cost according to architect's plans—and then the completed building will not be what it should be and might have been, had an artist designed it. Though ever so humble, a church should be a work of art, and making it such costs no more than erecting a shapeless, ugly building. But a work of art can be produced only by an artist.

Just as an administrator of an estate would be open to just criticism and would make many blunders costly to the estate, his trust, if he tried

to do without a competent lawyer's assistance, just so would a building committee, entrusted with directing the community's efforts to build a church, fail to discharge its trust in a safe way if it tried to do without a competent church architect's assistance. In discharging its duties to congregation and community the committee cannot, therefore, if it would take the safe and proper course, do better than *secure a church architect's assistance*.

It is a common trick on the part of many cheap local architects to design buildings for an insignificant consideration and then through the contractor, with whom they are in collusion, get the balance for their work, the contractor in his bid including such "rake-off", due the architect, in his own price for job. If such architect, as is generally the case, is entrusted with looking after the interests of the owner of building going up to the end that plans and specifications be faithfully (?) carried out, he will, of course, see to it that contractor will not be out the sum due the architect. Permitting cheaper grades in this or that material to go into building will easily give him a good price for his plans, and besides he receives pay from the owner of building for time and "expert" superintendence. Or, perhaps, he may in his price for plans have stipulated, for a small additional consideration, to superintend the carrying out the plans and specifications, thus making sure that his and contractor's interests will be fully taken care of!

There are, of course, many other ways in which this same game is played, and prospective victims are born every day. The building committee should, therefore, be on their guard.

PARAMENTICS

By Rev. O. G. U. Siljan

PARAMENTA is a Latin word which means ornaments. Especially are meant thereby the ornaments in vestments, altar cloths, altar and pulpit hangings, etc., with which the sanctuary is furnished. Paramentics is the name of the subject under which these things are treated. It is closely related to the three subjects of art of which the Church always has made such liberal use, to wit, architecture, sculpture and painting. Paramentics is, in fact, a sister of these. Though she may be somewhat younger than they and not so universally known, she is nevertheless their sister.

From the earliest times pious souls, endowed with artistic sense, loved to decorate the sanctuary in colors, embroidery and textile fabrics. The Empress Helena, the mother of Constantine the Great, the first Christian emperor, distinguished herself among other things also by her zeal for this kind of adornment for the house of God. During the Middle Ages this art flourished, especially after the close of the crusades.

Conservative reformation, represented by Luther and the Church which bears his name, showed great piety toward the traditional customs and all works of art, and was glad to retain everything that was not contrary to Scripture and sound evangelical doctrine. The Reformed wing of Protestantism never had any use for these things, and the bleak and bare meeting house became to them the model place of worship.

The Lutheran Church, therefore, has made liberal use of art in her service and sanctuaries. Rationalism and Pietism, however, had no sympathy for these things, and the subject of Paramentics received little attention till the last century, when Löhe, Meurer, Beck and others by their voice and work awakened greater interest therein. Our Church has a place for this kind of art, but it is the place which the Gospel itself has assigned to it, namely to be the handmaid of the Lord. But as such it also has Biblical sanction. (Cf. Ex. 35:25-27 and 30-35.)

The altar especially lends itself to such decoration as comes under the subject of Paramentics. Here is not the place to speak of the altar itself. This is treated elsewhere in this book. Permit me to say, however, that with the pulpit and font it

represents, as it were, a trinity of holy things, and inasmuch as the service, according to Lutheran conception, reaches its climax in Holy Communion, which is celebrated at the altar, we may well say that it represents the Holy of Holies of the sanctuary.

COMMON ALTAR CLOTHS

The altar should always be covered with a *white linen* or *altar cloth*. If other covers or hangings are used this should always be on top. It never varies with liturgical use or seasons of the Church year. Underneath should be a cloth of somewhat heavy material which should be of the exact size of the altar table and should serve as support for the linen cloth. Besides being an ornament, the linen cloth covering the altar table is also a symbol to the congregation that the altar is the Lord's table, where Christ is the host and where He feeds His guests, His own disciples, with His body and blood.

From a Lutheran conception, however, the altar is more than the Lord's table: it is the place which symbolizes the spiritual sacrifices, "the fruit of our lips" (Heb. 13:15), and is therefore the place where in the worship of the congregation such sacrifices (prayers, praises, thanksgiving, confession), should be offered up.

The linen cloth should be plain in that part which covers the table. If any decorations are given to it at all, it might be two embroidered crosses of suitable size and workmanship in the corners at each end of the table. Over the ends of the altar table the ends should hang down about half way to the floor. These ends of the cloth may be finished off with a churchly lace (Hardanger or Cluny), or with hemstitch. In front the cloth should come down over the edge not more than two or possibly three inches, and should have the same suitable laces.

The *Corporal* is another white altar piece that goes with the altar. It is used at Communion as a cloth on which the Communion vessels are placed. It is entirely unbecoming to use a huge tray for this purpose. The Corporal is a square linen from 18 to 24 inches with a narrow hem. It may be finished with a cross in the center or

smaller ones in each corner to indicate its sacred use.

The *Velum* is a piece of fine linen which is used to cover the communion vessels before consecration. As it is intended to hang loose and free on these vessels its size must naturally be somewhat larger than the Corporal (24x30, 30x36 inches). It may be embroidered with churchly designs, especially such as directly suggest Communion, e. g. grapes and ears, or the Lamb.

For use at the celebration of Holy Communion the altar should also be provided with the *Purificator*. This is a napkin or fine linen square about 15 inches. It is used for cleansing the chalice. It should have a very narrow hem and a small cross may be embroidered in the middle.

With regard to the construction of the altar it is possibly best, in order to avoid too much crowding, that nothing be placed thereon except the Altar Book or Bible, and the communion vessels when these are to be used. For candlesticks and cross or crucifix an elevated space receding from the altar table should be provided.

SPECIAL ALTAR CLOTHS

In addition to these there are also special altar vestments which for lack of space we can give only a passing mention.

The *Frontal* is a piece of cloth that covers the center base of the altar, both in front and at the ends. As the base is often furnished in more or less artistic workmanship and with churchly designs, this is seldom used in our churches.

The *Super Frontal* is a piece of heavy material (broadcloth, silk, damask or brocade), fastened to the altar edges and coming down on all sides from 12 to 18 inches. Sometimes the *Antependium* is used. This is a piece about 2 to 2½ feet wide, coming down in front nearly to the floor. When the altar base is of artistic construction and finished with elaborate designs it will cover many of these and for that reason is not always to be preferred.

LITURGICAL COLORS. These altar vestments are in five "liturgical colors" which vary with the seasons of the church year. In his "Alterschmuck" Meurer gives the use and symbolical meaning of these colors as follows:

White: Festive color, joy and purity; "color of angels and all saints." (Luther.) Used from Christmas eve to first Sunday after Epiphany, and from Easter Sunday to eve of Pentecost.

Red: Also festive color, especially color of blood and fire. Used on Pentecost and Trinity Sunday; also Apostles' and Martyrs' days, Reformation, etc.

Violet: Solemnity, earnestness, penitence. Used from first Sunday in Advent to Christmas eve, and from Ash Wednesday to Palm Sunday.

Black: Negative pole of the color scale, whose positive is white. Deepest sorrow. Used from Palm Sunday during Holy Week; also on days of humiliation and prayer; memorial services for the dead, etc.

Green: The most universal color in nature; hope and outlook. Used from second Sunday after Epiphany and from first Sunday after Trinity throughout this season, except as above.

These various hangings or vestments may be richly embroidered in appropriate designs. These may be: Figure of Christ; the cross (Greek or Roman); the trishagion, or "Holy, Holy, Holy"; the monogram of Christ, J. H. S., with the Roman cross in the middle; the Lamb carrying the standard of victory, etc.

The fringes should always be of silk and with two or three of the colors used in the embroidery. They vary from 2 to 4 inches in depth.

(In the chapel of the Lutheran hospital in Milwaukee may be seen what is probably the most complete set in the West.)

PULPIT HANGINGS

The best pulpit hangings are an Antependium of same material and color as the altar hangings. With them it varies according to the season and occasion. It should hang down from the bookrest from 20 to 24 inches. Appropriate designs are monograms of Christ; three interlinked triangles as symbol of Trinity, and suitable Scripture passages, e. g. "The Lord is My Shepherd"; "Who-soever Heareth You, Heareth Me"; "The Word of the Lord Abideth Forever," etc.

VARIOUS OBSERVATIONS

While Paramentics has to do chiefly with altar vestments, I feel that something should be said also about ministerial vestments. But space forbids. Permit me to say, however, that the black gown (cassock) alone is not always in harmony with the season and occasion; especially is it too somber on festive days, and at Holy Communion also, other vestments should be worn with it, namely the surplice and chasuble. The complete vestments of the Church of Norway or other Lutheran countries seem most appropriate.

Paramentics offers a wide field for our Christian women, of whom so many have both churchly and artistic tastes and who so often are adepts with the needle. Altar guilds might with great profit be organized in most of our congregations. For practical hints and guidance to such societies

or individual workers I might mention, Handbook on Church Embroidery, Hints for Altar Societies, by Annie Wells, Geneva, N. Y. It no doubt may be secured through our Publishing House.

Our Deaconess Home ought to have a department in Paramentics of which one or more deaconesses after proper training might be in

charge. Löhe's institution at Neuendettelsau has blazed the way in this respect. Such a department might be a guide and inspiration to women engaged in similar work in our congregations, and I see no reason why our Mother House, thus equipped, could not make and sell such altar and ministerial vestments as may be desired.

Soli Deo Gloria!

THE INDIVIDUAL COMMUNION CUP

By Rev. C. K. Solberg

ALTHOUGH the use of the "individual communion cup" has not become very general in the Lutheran Church, many of our congregations have, however, already adopted it and many more are seriously considering the change.

For the benefit of those who are about to introduce the individual communion set, having used one in my own congregation for many years, I shall, upon request, briefly explain how to use it, and state which set I consider the most practical one.

There are several very commendable sets on the market, but not all are equally convenient and practical for our Lutheran Communion service, where the communicants receive the Sacrament as they kneel before the altar. When we were to purchase a set for our congregation we examined several kinds of sets. Carefully considering everything, we concluded that the safest and most convenient contrivance for our Lutheran Communion service would not be those trays that had to be held on the palm of the hand during the distribution of the wine. But we selected a set where the tray had a handle, or holder, at the end of an upright rod fastened to the center of the tray. By this handle the tray is carried conveniently and safely. There will be no embarrassing mishaps, as there might be in using a tray without such holder.

The tray holds 24 to 36 little glasses or aluminum cups, according to the number of persons that can kneel at the altar rail at one time. We use two of these trays, both supplied with the necessary number of cups. While the hymn before Communion is being sung, the pastor goes before the altar, and with a piston filler fills the cups of the two trays. Should there be more than two groups of communicants, the pastor, after the usual blessing of the elements before distribution, hands the communion cup filler to his assistant, who retires to the sacristy to fill the emptied trays as they are needed. In distributing the wine, the pastor carries the tray conveniently in the left

hand, while he takes each little cup in his right hand and holds it up to the mouth of the communicant, tipping it slowly until it is emptied. This can be done with ease and grace and without any danger of spilling any wine.

This way of doing it is much to be preferred to various other modes of distribution. In some cases that have come to my notice, the pastor hands the cup to the communicant and then waits for the cup to be emptied and handed back to him before serving the next person, or, as others do, distribute the cups to the communicants and after having served the entire group go back and gather up the empty cups. But this will cause delay and will detract from the solemnity of the service. Furthermore, it would readily give occasion for embarrassing and disturbing blunders to hand the cup to the communicant, especially if the person is aged, feeble, and nervous. The mere thought of a possible mishap would worry and disturb the communicant in his worship. Let the pastor handle the cup throughout. The moment he surrenders the cup to the communicant, he is no longer the master of the situation and cannot ward off possible mishaps.

While the first group of communicants retires and the second group kneels at the altar rail, the assistant takes the empty tray into the sacristy, rinses the cups and refills them while the pastor distributes the elements to the second group. While the third group is forming, the pastor exchanges the empty tray for the one filled by his assistant and proceeds in the same way. The assistant has ample time to rinse and refill the cups of one tray while the next group is being served. The exchange of trays is made between the altar and the sacristy while one group is retiring and the other is forming. There is no pause or noticeable delay in the service between the groups.

The wine can be administered just as quickly and conveniently by using the individual cup in above mentioned way as by the use of the common cup.

CLERICAL VESTMENTS

By Rev. Gustav Stearns

THE general consensus of opinion among Lutherans has always been that clerical vestments are adiaphora. With reference to them Luther says: "Pictures, bells, eucharistic vestments and the like I hold to be free." (Erl. ed. 30: 372.) "We concede that they may be used freely, provided pomp and luxury be absent; for you please not God the more by blessing in vestments, nor the less by doing so without them." (Form. Missae.)

It became the custom with Luther and his associates to wear the "Chorrock" or black clerical gown. This gown was not the vestment used in the Roman Catholic churches by the clergy during the sacrifice of mass, but was the garb used by those who had scholastic or academic training. It was the garb used in the lecture room of universities more than in the churches. Gradually, however, it came to be the accepted and recognized uniform of the pastors of the Lutheran Church in Germany. In practically all the pictures we have of Luther he is dressed in this robe. The "bands" of white linen used as a neck-piece are a relic of the large lace collar which, about the middle of the Thirty Years' War, took the place of the ruffled collar which had previously been worn. The Roman Catholics used the black bands with a white border and the Protestants used the white bands.

The robe in the Scandinavian countries differed very much from the robe worn by the German pastors. The tendency in Norway was to retain more of the vestments worn by the clergy previous to the time of the Reformation. Thus we find that even at the present time the pastors of the Lutheran Church in Norway wear practically the same cassock, stole, chasuble and alb as that which was in use in the Roman Catholic Church in Norway previous to the time of the Reformation.

In the United States the majority of the Lutheran pastors who use the Norwegian language use the cassock, ruff, collar and stole used by the State Church pastors in Norway, but do not use the alb (a long white garment), or the chasuble (a garment worn during the celebration of Holy Communion). The Danish Lutheran pastors in the United States wear practically the same vest-

ments as the Norwegian pastors in this country. The Swedish Lutheran pastors in this country, as a rule, wear a clerical coat, buttoned up to the throat and the white linen bands. The German Lutheran pastors in this country wear the same robe and bands as those worn by the Lutheran pastors in Germany. The English Lutheran pastors in this country wear several different kinds of robes, but the vestments which are used by most of these pastors correspond somewhat to the vestments worn by the Lutheran pastors of Germany. One difference is that the robe used by most German Lutheran pastors is a loose fitting garment buttoned in front, while the robe worn by the English Lutheran pastors is a belted gown, fastened with invisible hooks and eyes at one side. In the opinion of many the latter is a neater appearing garment. Most of the English Lutheran pastors also wear a stole (the peculiar badge of the clergy), a narrow strip of silk or other fabric, worn over the shoulders and reaching to the knees. Another difference is that the white linen bands worn by the English speaking pastors are smaller and as a rule are not starched and therefore do not give the stiff appearance which is so often noticed in the bands worn by the German Lutheran pastors. Some of the German Lutheran pastors have already adopted these latter vestments. One of these pastors, who has one of the largest German Lutheran congregations in the state of Wisconsin, asked the writer where the writer's vestments had been made, and ordered the exact duplicates of them.

The writer does not desire to enter upon any controversy about whether or not vestments should be worn in the Lutheran Churches in this country, neither does he desire to enter upon any controversy as to whether or not it is advisable for pastors who have previously used the vestments of the Norwegian church in the Norwegian services, but who have commenced to preach also in English in those churches, to use the accepted English Lutheran vestments at the English services. In other words, he believes it is absolutely wrong for him or for any one else to commence strife in any congregation on the matter of vestments. He holds the same position that Luther held—namely that vestments are adiaphora. In

other words, that it is not a sin not to use them, and it is not a sin to use them. In some places, it is advisable to use the Norwegian vestments at both Norwegian and English services. In other places, it is advisable to use the Norwegian vestments at the Norwegian services and the English vestments at the English services. In other places, it is advisable for the Lutheran clergymen not to use any distinctive clerical vestments.

Perhaps the experience of the writer in this respect may be of interest to many and assist some in solving this problem.

The writer was brought up in a congregation where the Norwegian vestments were worn. He had learned to love these vestments and he was in hopes that he might wear them when he took charge of a congregation. He wore them when he was ordained and when he preached his first sermon in the church where he had been confirmed out in Minnesota, but that was the last time he was permitted to wear them. He took charge of a congregation in Milwaukee which used English almost exclusively at that time and which became an exclusive congregation several years ago.

This is the congregation of which he is still the pastor. For fifty years this congregation had been opposed to clerical vestments. For the first five years of his ministry, he preached in a Prince Albert coat. He never felt entirely satisfied with this arrangement, but he never murmured or complained. He knew and respected the wishes of the congregation, but after a time he found that there were a large number of visitors who loved

to attend the services of his church, but who did not feel entirely at home because he did not wear clerical vestments. He had a frank talk about this matter with the officers of the church—he told them that he believed it would be for the best interests of the congregation and for the best interests for the spreading of the Kingdom of God if the congregation adopted the English Lutheran vestments. This he did at the suggestion of the late Right Rev. G. Hoyme, who had ordained him and who was then the President of the United Norwegian Lutheran Church of America—the church body with which this congregation is affiliated. This venerable leader of the church advised the writer to endeavor to introduce the English Lutheran vestments in this particular congregation, owing to local conditions. The writer explained to the congregation that he was absolutely opposed to starting any controversy in the congregation on this question. He did not believe any change should be made unless it could be made without any objection even from a single member in the congregation. Those who had previously opposed such a move finally consented to the change and the new custom was introduced about ten years ago without a single dissenting vote. This new arrangement has given entire satisfaction in this particular congregation, and there is not a single individual in the entire congregation who has any desire to abolish the clerical vestments and return to the former arrangements when these vestments were not used.

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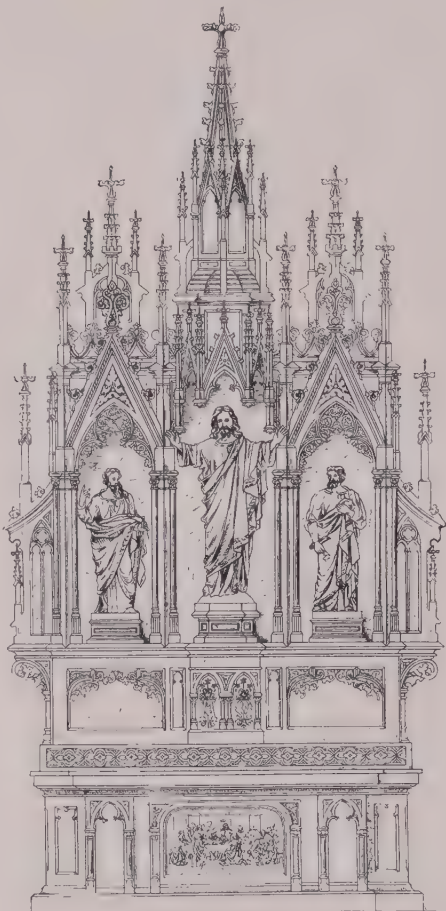
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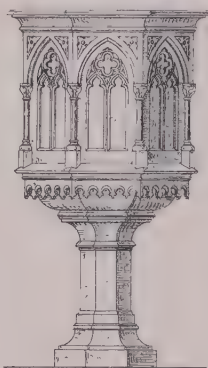
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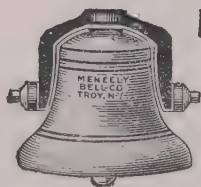
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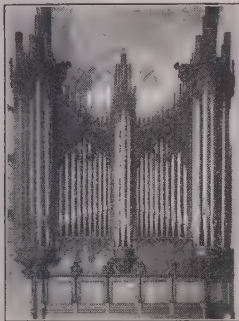
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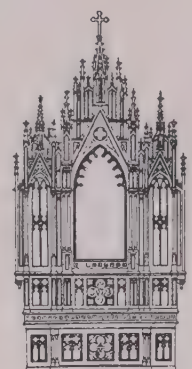
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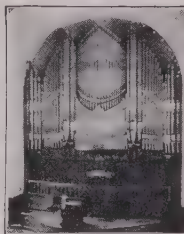
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